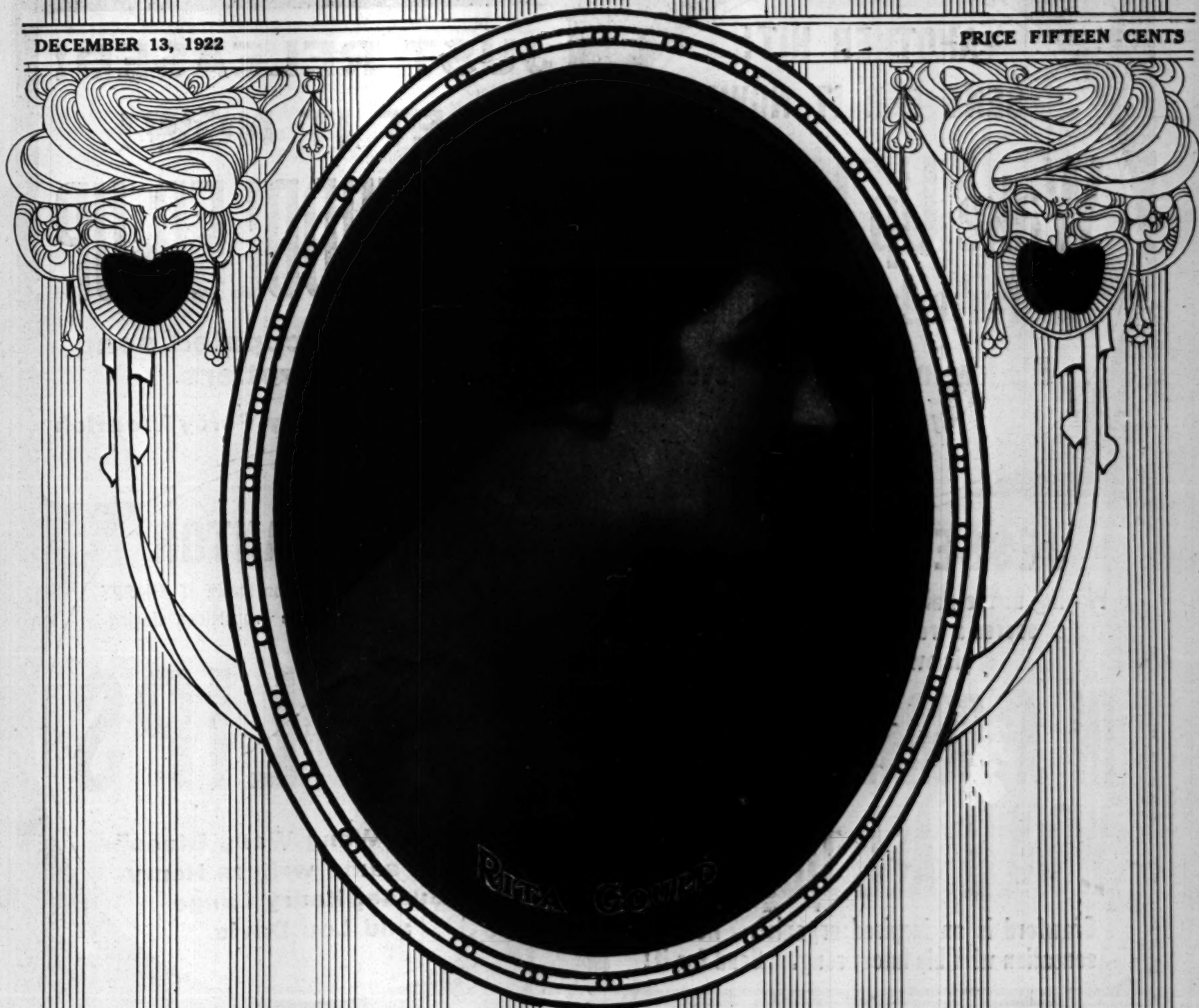


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DECEMBER 13, 1922

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THE NATIONAL THEATRICAL WEEKLY

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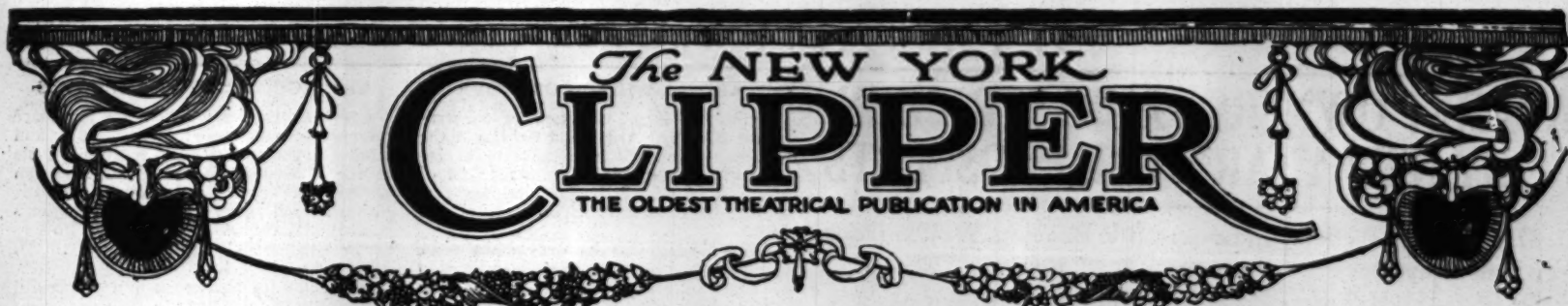
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## FOURTEEN BIG HITS NOW RUNNING IN BROADWAY'S PLAYHOUSES

**December Usually a Dull Month Is Breaking Many Records—  
Five of the Fourteen Hits Are in Forty-second  
Street Theatres**

Christmas will be a joyous time for the New York producers this season, for there are fourteen real hits in the Broadway theatres and more than twenty attractions going on at a healthy pace with the result that the usual exodus from Broadway prior to the Yuletide season will not be as big this year as it has been in the past. There are only five shows set for a premiere Christmas week, with a possibility of two more being added to that list.

In past seasons the month of December was known as the "cleanser" month for Broadway theatres. After having garnered what they could during Thanksgiving week, in seasons past, attractions have been withdrawn from the Broadway houses and in most instances those houses were kept closed as a rule until Christmas week. However, this season such is not the case, for Broadway has more solid hits than it has ever had for this time of the season or any other portion of the season. Each of these solid hits is doing a most substantial business, with it being most difficult in the majority of cases to get tickets a few days ahead for performances, even from the ticket agencies at a premium.

The attractions classified in the hit column are: "Ziegfeld's Follies," at the New Amsterdam; "Rain," at the Maxine Elliott; "Kiki," at the Belasco; "Greenwich Village Follies," at the Shubert; "So This Is London," at the Hudson; "Loyalties," at the Gaiety; "Merton of the Movies," at the Cort; "The Last Warning," at the Klaw; "Hamlet," at the Harris; "Little Nellie Kelly," at the Liberty; "The Fool," at the Times Square; "The Gingham Girl," at the Carroll; "R U R," at the Frazee, and "The Music Box Revue," at the Music Box.

A noticeable fact among these hits is that five of the fourteen are housed in theatres located on Forty-Second Street, and that is a record which this street has never achieved before. There are nine theatres located on this thoroughfare, with two of the houses at present being operated under a picture policy—Selwyn and Lyric—one of them being dark awaiting the opening of "Johannes Kreisler" next week, and the other, the Republic, housing "Abie's Irish Rose," which is showing a healthy profit each week, to Annie Nichol, its author and producer. Or, in other words, at the present time five of the six houses now operating with legitimate attractions on this thoroughfare are operating with legiti-

mate "hits" in them and selling out nightly.

Christmas night is sure to have five new attractions submitted for the approbation of the patrons of the Broadway theatres, with the possibility of two others added. Those that are scheduled to open that evening are: "The Clinging Vine," with Peggy Wood, at the Knickerbocker, which went dark last Saturday night with the sudden closing of "The Yankee Princess"; Billie Burke, in "Rose Briar," which will take the place of "The Texas Nightingale," at the Empire; "Secrets," with Margaret Lawrence, at the Fulton, which comes to the Fulton which went dark Saturday night with the closing of "Orange Blossome"; "Glory," which will come into the Vanderbilt to take the place of "The Torchbearers" leaving that theatre this Saturday night for a road tour, and "The Tidings Brought to Mary," which comes into the Garrick to take the place of "The Lucky One," which evacuates on Saturday night. It is more than likely that Arthur Hopkins will also be prepared that week for the debut of Ethel Barrymore in "Romeo and Juliet" at the Longacre, which went dark last Saturday night with the last performance of "Rose Bernd" being given by Miss Barrymore. Then it is also quite likely that the Equity Players will be prepared that week to open the third of their series of plays at the Equity Forty-Eighth Street Theatre, with the presentation of the comedy "Why Not," which is now in rehearsal. In that event "Hospitality" will be withdrawn the Saturday before Christmas. It is quite likely that another attraction may be added to the Christmas week list with the Shubert's finding a house for the appearance of Leo Ditrichstein in Ben Hecht's play "Under False Pretenses."

Even should the list of new plays be increased to eight it is the smallest number of attractions that have been scheduled for an initial offering during the Yuletide period.

The current week only saw one opening when Guthrie McClintock brought Sophie Treadwell's first play "Gringo" into the Comedy Theatre on Tuesday night.

Next week will have two premieres, David Warfield coming into the Lyceum with David Belasco's production of "The Merchant of Venice" on Thursday night, taking the place of Frances Starr in "Shore Leave," which leaves there on Saturday night, and the Selwyn's on Monday night reopening the Apollo Theatre with Ben-Ami in "Johannes Kreisler."

### ACTOR KILLED BY GAS

MEMPHIS, Dec. 11.—Harry Parker Forsyth, last season with McIntyre and Heath in "Red Pepper," was asphyxiated by the leaking of a gas heater in the bathroom of his home last week. Forsyth had been on the stage for the past twenty-two years and was a native of this city.

He was spending a vacation here when the fatality occurred.

### DANCER KILLED IN AUTO SMASH-UP

CHICAGO, Dec. 11.—When an automobile in which four women and three men were riding last Friday night was cut in half when it ran around Dead Man's curve, near Saginaw, Michigan, after hitting a pole, Marguerite Fay, a vaudeville dancer, and Milton J. Morford, owner of a hotel in Saginaw, were instantly killed, Tillie, Estelle and Yvonne Fay, sisters of the dead girl, were seriously injured, and Larry Comer and Harry Cornell were slightly injured.

The four Fay sisters were appearing at a Saginaw theatre in a vaudeville act with Cornell, and after the show were invited by Morford, who owns the Beaugue Hotel in Saginaw, to take an automobile ride with him and Cornell, and Comer who was on the bill. The party went to a roadhouse on the outskirts of Saginaw, where they had a midnight supper and then started back toward the city. Morford was driving the car at a terrific rate of speed and when he approached the sharp turn coming into the city known as Dead Man's curve, he did not diminish his speed, with the result that the car skidded, hit a post, was torn in half and all of the occupants were hurled to the roadway with the exception of Morford and Margaret Fay, who was riding in the driver's seat with him. Farmers heard the loud noise made by the crash and came to the aid of the party. They found Margaret and Morford had been instantly killed and that the other girls were in a serious condition. The girls and the two men were rushed to the Saginaw General Hospital, where they were all treated, with the men leaving after getting bandaged up and the girls remaining in a serious condition.

The Fay girls are all natives of Chicago and their family name is Olcese.

### "DOORMAT" MAKES QUICK EXIT

"The Doormat," the H. S. Sheldon play which opened at the Punch and Judy Theatre on Thursday night, December 7, closed on the following Saturday night after having given four performances. Audiences that witnessed the show left in the box office an average of a little less than \$20 for each performance, which is a new low record for Broadway receipts.

The show backers gave a guarantee of \$1,500 per week for four weeks which was demanded by the house management.

This engagement breaks Broadway's short run record for the season.

### COHAN SHOW FOR LONDON

"So This Is London," the George M. Cohan show now playing at the Hudson Theatre, New York, and the Cohan Grand Opera House, Chicago, will be the first of the Cohan productions to be seen in London. Casting for the show has already begun and rehearsals will begin immediately.

Charles B. Cochrane will make the English production under the direction of Mr. Cohan.

### EXPLOSION WRECKS THEATRE

KANSAS CITY, Dec. 11.—The Doric Theatre in this city was damaged to the extent of \$100,000 as a result of an explosion on December 7. Robert Davis, negro janitor, was the only person injured in the explosion, which is supposed to have been caused by a leaky gas stove.

### ACTORS DOUBLING IN B'WAY SHOWS

The character actor seems to be coming into his own again and the type actor seems to be fading from view, which is illustrated through the fact that five legitimate actions have members of their cast doubling in their parts and in two shows a single person is portraying the role of three different characters.

In the past few seasons the matter of doubling a part in a Broadway show was out of the question. When a performer or manager suggested to an author or stage director the matter of doubling a certain part, the response from these two persons would be, "he or she must be a type, so how can they double?" However, with the appearance of these five shows on Broadway this season with people doubling in their parts it is said that it seems quite obvious to the manager that instead of paying big salaries to persons who have bits to perform, that the manager has gotten away from the "type" idea and figured in cold dollars and cents and sought his salvation through the injection of the character actor in the play, with the result that he has had a saving which in past seasons would not be thought of. Of the five attractions that have people doubling four of them are listed among the hits of Broadway this season.

In the cast of "Merton of the Movies" at the Cort Theatre, Tom Hadaway is cast for two roles, playing the part of "Charlie Harper" and then switching to the role of "Weller"; while Edwin Maxwell starts off in the role of "Sigmund Rosenblatt" and finishes up by appearing as "The Man From Bigart."

"Loyalties" at the Gaiety has four people playing more than one role. Deering Wells portrays three characters. He is first seen as "Robert," then appears as "Augustus Borring," and completes his portion of the entertainment as "A Young Clerk." Henry Morrell likewise has three characters to assume. He first is seen as "A Constable," then comes on as "A Club Footman" and concludes his work by appearing as "Edward Gravier." Victor Tandy is first seen as "Inspector Dede" and then comes on as "Gilman," while Laurence Hanrey does the double duties of "Lord St. Erth" and "Jacob Twisden."

In the cast of "The Fool" at the Times Square Theatre, only two people are used for double roles. Arthur Elliot first appears as "Rev. Edward Wadham" and later comes on as "Grubby"; with Frank Sylvester making his initial appearance as "A Poor Man" and concluding his work in the role of "Mack."

Arthur Hopkins' production "The Tragedy of Hamlet" has two-fold duties for two of its cast also. Lark Taylor is first seen as "Bernardo" and later comes on as "The First Player"; while Reginald Pole "pops out" at first as "The Ghost of Hamlet's Father" and then is later seen in the role of "A Priest."

"Fashions For Men," Ferenc Molnar's satiric comedy at the National Theatre, however, is in the lead as far as doubling is concerned, as six members of this cast are seen in thirteen characterizations.

There are also several people in the large cast of "The Bootleggers" at the Thirtieth Street playing more than one part, but the second part or characterization in that play is incidental, as there is a big cabaret scene in this play which requires a stage full of people and everyone piles somewhere or other into this scene. "Sally, Irene and Mary" has several girls doubling in minor roles.

### \$75,000 FOR "IRENE" FILM RIGHTS

Negotiations are being conducted between the Vanderbilt Producing Company and Warner Brothers, for the purchase by the latter of the motion picture rights for "Irene," James Montgomery's success which played at the Vanderbilt Theatre three years ago. It is said that the film concern offered \$75,000 outright for the screen rights to the play.



## CABARET OWNERS PANIC STRICKEN BY NEW YEAR'S EVE PROSPECTS

**Police Department Activity Indicates Little Business Will Be Done  
in Broadway Resorts—Inspector's Staff Busy in Theatre  
District—Flask Toters No Longer Immune from Arrest**

With New Year's Eve but a few weeks in the offing, the Broadway restaurant and cabaret men have been thrown into panic by the drastic enforcement of the Mullan-Gage Law, which James S. Bolan, Police Inspector of the district, has directed against the supper clubs and dance rendezvous of the theatrical district. Bolan's activity at this time is taken to be a harbinger that Broadway will be a Sahara on New Year's Eve. And there's the rub.

The current month has been traditionally bad for the night places. New Year's Eve has been depended upon to pull them through for the month. But with the tightening up campaign of the police, the restaurant men are holding out but meagre hope that they can depend upon this year's celebration to give them anything. In fact, they believe this eleventh hour activity on the part of the police will discourage patrons from merrymaking in the open and will force them into private dining rooms of hotels, where the police do not have carte blanche.

The renewed campaign against hip-flask toters last week is taken as the last straw by the cabaret men. Heretofore, the hip flask toters has been more or less immune from police annoyance. Therefore the restaurant man was content to have him carry his own hard stuff and buy lithia water or ginger ale at a premium for mixing purposes. Now that that's out, they fear that patrons will convene to private rooms rather than brook police annoyance and possible arrest.

Business has been none too good in the cabarets lately. With expensive shows, high priced dance orchestras and the one o'clock closing order, the business has

been shot to pieces. Many have been known to be operating on a loss for several months. But they're an optimistic lot and are continually expecting a better break. The Salvan-Thompson group are practically the only places in town that are getting any real money. They operate the new Monte Carlo, The Plantation, Palais Royal, Little Club and a few others.

Some of the above places were swooped down upon last week by the flying squadron. At the Montmartre, one of the Salvin chain, Kay Kort, an architect, who was sporting a hip flask, was placed under arrest. Michael Nolan, assistant manager of the resort, was also taken. Several nights previous The Ringside, another cabaret in the district, which is said to be operated by Benny Leonard, the lightweight champion, was also visited and several arrests made for violation of the prohibition law. In all instances no liquor was found on the premises, but the management were held responsible for the patrons' hip flasks.

An indication that the police mean business in their war on the flask brigade is gleaned from the orders given to the members of the raiding squad. Each man was told to enter the cabaret to which he was assigned, hunt out the manager, make himself known to him and likewise his mission, then watch out for liquor law violations at tables and upon discovery of a violation arrest patron or patrons, and also place the manager under arrest.

Hotels, however, have been immune from visits of this squad. Their drive seems to have been launched exclusively against the cabarets and night places, which hasn't aided business any too much.

### SHOW PEOPLE IN DISTRESS

Disclosure of the fact that there is much distress among actors and actresses and that the Actors' Fund of America was called upon and had aided many worthy cases was brought up at the December meeting of the Board of Trustees of the Fund held last week, at which Daniel Frohman presided.

A report of the executive committee showed that \$10,339.96 was expended in November for the maintenance of the Home on Staten Island and the relief of those in the hospital and of cases of sickness and destitution.

It was also decided to conduct a series of benefits in aid of the Fund which will commence with a performance at the Century Theatre on Jan. 23 and be followed by similar performances in Chicago, Boston, Philadelphia, Baltimore, Pittsburgh, Denver, San Francisco and Los Angeles.

Besides President Frohman, the following trustees attended the meeting: Marc Klaw, F. F. Mackay, C. B. Wells, Walter Vincent, Ralph Delmore, Henry Dazian, Joseph Herbert, Walter C. Jordan, Harry Harwood, John Cope and B. A. Reinold.

### "TAKING CHANCES" TO TRY AGAIN

"Taking Chances," the Philips-Orlob musical show, which was temporarily abandoned last week, will make another start this week. The chorus of the show had been in rehearsal a week when the production was tentatively called off.

This is the show that was floated at a subscription dinner at the Central Park Casino a month ago. At the time some \$80,000 was subscribed to the production. From all accounts a number of the subscribers did not come through with the cash. Late last week the producers are said to have interested new capital and will go ahead with the production. Early this week Bert Down and Rollin Grimes were engaged for principal roles.

### SING SING ACTOR ESCAPES

Patrick Dealy, 27 years old, serving 20 years in Sing Sing for robbery, craved opportunity to show his talents as an actor. So when the Mutual Welfare League were casting for the presentation of "Honey Dew" Dealy was chosen for the role of a race track tout. This sufficed. He made good, as well as making his escape. For, after the performance last Thursday, when noses were counted, he was among the missing. The authorities say that he made his escape going out with the throng of civilian guests who attended the performance.

### "ABIE'S IRISH ROSE" IN STOCK

The stock presentation of "Abie's Irish Rose" by the Duffey Players at the President's Theatre, Washington, has scored such a tremendous hit that it will be continued indefinitely. The piece is now in its third week and has played to capacity since the opening. It was originally slated for a four weeks' run, but the record business it has done warrants its retention for a longer period. Leo Hoyt, who has the role of Solomon Levy, has drawn down exceptionally good notices from the Washington press.

### "LOVE MARKET" OPENS IN JAN.

"The Love Market" is announced as the initial presentation of the Continental Play Company, having for its object the production here of foreign theatrical successes. The play was seen in most of the large cities on the Continent under another title, in Paris the name being "Confessions."

The play is scheduled for production in January with a cast headed by Margot Kelly, last seen in "Debauchery." Erno Vaja is the author, with the pen name of Sidney Garrick; Edward Emery and Louis Rittenberg adapted it for the English stage.

### THE ARDELL-WHITE CONTROVERSY

Equity has issued a statement concerning the Franklyn Ardell and George White controversy. Ardell is seeking relief because of being dismissed from the cast of White's "Scandals" despite the fact that he held a contract for the run of the piece.

When Ardell was let out of the piece he appealed to Equity. Upon investigation it was found that Ardell did not hold an Equity contract with White and moreover, he was not a member in good standing of the actors' organization. When he was informed that the Equity could do nothing for him, he retained the Equity counsel, Henry J. Farrell, as a personal and not an Equity matter, to appear for him in the case. Farrell started the legal machinery in motion, only to have Ardell return later in the day and request that he be permitted to place the affair in the hands of an attorney friend of his. The papers were returned and the matter considered closed by Mr. Farrell.

According to Equity officials Ardell forfeited the protection of his organization by signing other than Equity contract. The contract he held with White is in the form of a letter and was arranged between Ardell and White while both were in Atlantic City, last summer. The agreement calls for a salary of \$600 per week and was considered so good by Ardell that he showed it to a number of theatrical people. When the "Scandals" opened at the Globe Theatre Ardell's friends and others were surprised at the part played by him in the show. He had but two bits in the piece and these were of comparatively little importance. One was a bit in the "Husbands and Wives" act and the other the part of the traffic cop in W. C. Fields' comedy automobile act. Everyone familiar with the Ardell contract, including himself, commented upon the fact. Ardell, however, continued to play in the piece and stated that he had a run of the play contract and would stay until the show closed.

Shortly before the show left New York, however, White discharged him.

### RUSSELL JEWELS AT AUCTION

The art collection of Lillian Russell will be sold at auction at the American Art Galleries on Thursday, Friday and Saturday of this week in order to establish a trust fund provided for in the will. Discussion at the reports of the proposed sale have taken the trend that the auction is unnecessary and Mrs. Hattie Leonard Colburn, of Schenectady, was overcome at the thought of breaking up the collection.

Mrs. Colburn said: "The thought that they are selling my sister's jewels and chinaware and her wonderful art collection, is breaking my heart. Mr. Moore said they must be sold. I cannot go to New York for the sale, or even to see the exhibition, but my sister, Mrs. Susan Westford, will be there."

Chief among the items listed for disposal is a collection of Chinese porcelains of the Kang-hsi and Yung Cheng periods, besides which many beautiful fans, carvings and jewels will be offered for sale.

### CRANDALL ADDS ANOTHER ONE

WASHINGTON, Dec. 11.—The Garden Theatre, located on Ninth Street, has been added to the string of picture theatres operated by Harry M. Crandall, Inc. This is the eighth of the Crandall string of houses in Washington and will be devoted to a straight motion picture policy after it is remodeled and redecorated. New seats and projection appliances are to be installed and the name of the theatre changed to Crandall's Central Theatre.

### RE-WRITING "TOWN'S TALKING"

A. H. Woods' production of "The Whole Town's Talking" has been brought in for revision. The piece is by John Emerson and Anita Loos, who heretofore have confined their playwrighting activities to the movies. John Cumberland heads the cast. After several changes in both script and cast the piece will be sent out again early in the new year.

### CHICAGO BUSINESS IMPROVES

CHICAGO, Dec. 9.—Two news plays are offered for next week: Henry Miller and Ruth Chatterton in "La Tendresse" come to the Blackstone following the long run of "Lightnin'" at this playhouse; and Otis Skinner will offer Booth Tarkington's comedy "Mister Antonio" at the Powers for a two weeks' engagement only. All other attractions stay.

Al Jolson is having such a successful run at the Apollo that he may not withdraw from this city the first week in January. Jolson was to leave here on December 13, but he has had a phenomenal run and his stay was extended to January 6. Now it seems that he will remain a long time after that date because the public is giving him wonderful patronage. The "Music Box Revue" at the Colonial is still doing great business, also Frank Craven in "The First Year" at the Woods.

"Thank U" is holding its own around the corner at the Cort and Ernest Truex in "Six Cylinder Love" is still pleasing large audiences at every performance. Next door at the new Selwyn the Nugents are playing to good houses in their delightful comedy "Kempy." "Shuffle Along," the colored revue which has been playing to big houses at the Olympic since its opening, is still doing the best business this house has had in many years.

"So This Is London" at Cohan's Grand is doing nicely. The "Greenwich Village Follies" is finding it tough going with such wonderful musical shows in town as opposition. It is playing at the Great Northern, which is far away from the Rialto, and it must be an extra good show to get the theatregoers' attention.

"Spice of 1922" is receiving good publicity and is creating interest among theatre patrons who seem to enjoy this offering at the Studebaker. Next door the Playhouse is giving Chicagoans a treat in the superb acting of Richard Bennett in "He Who Gets Slapped." William Hodge is now entering his fourth week at the La Salle in his new play, "For All of Us." Allan Pollock will retain "Divorcement" only two weeks more at Shubert Central, but will not leave this playhouse, according to tentative plans; he will try out another play in these parts which he presented last June in New York.

Its title was "A Pinch Hitter" and he plans to present it for the first time on Christmas night, but he proposes to give it another name. It will then be called "Why, Certainly!"

Just why the producers persist in sending a New York company to Chicago after it has enjoyed some success in the east, change the cast, and then expect Chicago to give it loyal support is a mystery. Such are the plans, according to reports, for "Orange Blossoms," the musical comedy which comes to the Illinois on New Year's Day. In place of Edith Day, Miss Welford, who is at present in the company, will have the leading role. Chicago theatregoers refuse to accept a substitute and they have plainly shown their attitude by refusing to give good patronage to shows that have been sent here with a different cast. The Chicago press played this up some time ago and it's about time our producers take this into consideration. It remains to be seen just what business this musical offering will do. Today's Tribune particularly mentions the fact that Miss Day will not come with "Orange Blossoms." The "Cat and the Canary" is still going strong.

### BIG POLICYHOLDERS

Of the fifty-six men and two women in the United States that hold insurance policies of \$1,000,000 or more, four are in the theatrical business. Adolph Zukor, the motion picture man, heads the list with a policy of \$5,000,000. Douglas Fairbanks and Charlie Chaplin are both insured for a million each and Mary Pickford holds a policy for a like amount.

### JOHNNY DOOLEY SIGNS

Johnny Dooley, who replaced Joseph C. Cawthorne in the cast of "The Bunch and Judy" at its New York premiere in the Globe Theatre, has been placed under a five-year contract by Charles Dillingham and will be featured in a new show.



## UNIT SPURT WILL NOT ALTER SHUBERT VAUDEVILLE PLANS

**Shuberts Will Not Jeopardize Interests With Makeshift Bills—Will Keep Units Going Until Vaudeville Is Properly Set**

Concerted efforts are being made by the Affiliated Circuit to keep the remaining unit shows in operation until the Shuberts are ready to launch their straight vaudeville policy the first of the new year. The combination shows have gotten a break during the past week and the brains of the Affiliated and Shubert outfits are being mobilized to keep the shows going until the succeeding vaudeville shows have been set. Rather than jeopardize the interests of the vaudeville venture with makeshift vaudeville road shows, Lee Shubert and his associates are evolving business building ideas for the unit entertainments, in order that ample time be given to framing the straight vaudeville bills.

The vaudeville bill, headed by Nora Bayes, will stop after this week, with a new straight vaudeville bill replacing it at the Chestnut Street Opera House, Philadelphia, next week. This bill was not definitely set early this week.

Arthur Klein, chief booker for the Shubert Vaudeville, was busier than the proverbial bee last week, rounding up and interviewing hundreds of acts with a view to routing them over the Shubert time. From all indications few, if any, of the acts playing unit shows will be retained in Shubert Vaudeville. Those who have closed with the weaker shows have already found an outlet for their wares on the Loew and Pantages Circuits.

When the new circuit gets its start on New Year's Day it will have a complete route of twenty weeks. Other theatres may be added later, but it is on the twenty-week basis that acts are being signed, with contracts dating from January 1.

Plans were formulated last week for a stock selling campaign. A downtown brokerage concern will underwrite the circuit for \$5,000,000 and will dispose of the stock through various channels. One idea is to sell several blocks to the patrons of Shubert Vaudeville, just as the Loew Circuit did several years ago.

As to the unit shows, twenty of them still remain on the wheel and are expected

to remain until the vaudeville idea has been properly shaped. "Oh What a Girl," one of the units operated by the Shuberts which dropped out several weeks ago, will make a fresh start next week. This unit will solve the problem of the booking office by giving employment to a number of players whose contract dates precede those of January 1. Jack Reid's "Carnival of Fun" did not close as had been reported, but will lay off for two weeks for revision.

Unit producers who have stuck to the Affiliated in spite of adversities in its early sailing may have the opportunity of re-arranging their shows to straight vaudeville bills, with the revue section being retained as a "flash act" rather than the central feature of the bill. The unit managers are also jubilant over the edict that they no longer have to be saddled with a high-priced feature act. Those desiring one can get it, but the matter is entirely up to themselves. The only name star, outside of Nora Bayes, with the units this week is Jimmy Hussey, who is appearing as an added attraction with the "Plenty of Pep" show, playing Detroit this week. Hussey was originally featured in one of the Barney Gerard units, which was hauled in after the comedian's withdrawal.

Cecil Lean and Cleo Mayfield loom up as possibilities as headliners for Shubert Vaudeville. Eva Tanguay has been another draw name possibility mentioned last week. Tanguay has demonstrated her ability as a box office magnet in the local Loew theatres and would undoubtedly be a strong feature for the new circuit. Plans are also under way to propel several big name dramatic artists in tabloid editions of former successes as stellar attractions for the straight vaudeville shows.

One thing is certain, and that is that the Shuberts are not going into this vaudeville venture in a haphazard way. They are marking time, centralizing on organization work, with a view to putting Shubert Vaudeville over with a bang that will echo from Coast to Coast, paying more attention to details and efficiency.

### NO SHOW CHANGE IN PHILA.

PHILADELPHIA, Dec. 11.—There are no new attractions listed for this week. The offerings that remain are a sombre realistic play, an operetta, a French "triangle" drama, a historical play and three musical comedies.

"Anna Christie," Eugene O'Neill's play dealing with the people and their lives along New York's waterfront, enters its second week at the Walnut where Pauline Lord and George Marion have duplicated their metropolitan success in the leading roles.

Grace George is also in her second week of "To Love," at the Adelphi. She is capably supported in the Gerald drama by Norman Trevor and Robert Warwick. Pauline Frederick in "The Guilty One" will follow in next week.

"Molly Darling," a musical show, is in its third week at the Garrick and will remain for but another week at this house.

"Tangerine" is on the last lap of a fairly successful engagement at the Shubert, with "The Passing Show of 1922" coming in next Monday.

"Abraham Lincoln" will withdraw from the Broad at the end of the week, with Robert B. Mantell coming in next week for a season of Shakespearean repertoire.

"Good Morning, Dearie" continues at the Forrest, while "Blossom Time" is rounding out its eighth week at the Lyric.

### "ELSIE" IS NEW MUSICAL SHOW

"Elsie," a new musical show sponsored by John Scholl, is being cast this week and goes into rehearsal next week. The piece is destined for an out of town showing next month.

### "WHO IS GUILTY" IS THRILLER

ALTOONA, Dec. 11.—It seems a long time since Altoona has seen a better melodrama than "Who Is Guilty," a thrilling and gripping new play by Ernest Pascal and Thomas Edgelow, which was produced here at the Mishler Theatre last week.

The story is based on the Hall-Mills murder. The authors have added a very novel and plausible twist to a well written and finely acted play. The play starts off in the home of the Rev. Luther Morton, who has received some letters from a woman of his congregation, who imagines she is in love with him. He finally convinces her of the folly of it all, and she goes away presumably to forego him. The minister gets a call, and, while answering it, is murdered, as is the lady of the letters. From then on suspicion is placed on almost everyone in the cast. Then with the twisting the authors have done with the plot starts a spell of mystification which lasts to the final curtain.

Alvin Dexter portrays the role of "Dr. Morton," and gives a good characterization of a minister of the gospel. Ralph Campe in a most difficult part gave an excellent performance. The role of the minister's wife is ably played by Katherine Clinton and as the daughter of the murdered choir singer Helen Canthlon did meritorious work.

### CABARETS MUST CLOSE AT 1

CHICAGO, Dec. 9.—All cabarets in Chicago must close at 1 A. M. This was the action of the State Supreme Court. The court denied a plea for rehearing of the Green Mill Garden's case, and thus upheld the constitutionality of the closing ordinance passed by the City Council.

### ANOTHER THEATRE HOLD-UP

SAN FRANCISCO, Dec. 11.—The epidemic of movie theatre hold-ups in this vicinity overtook the T. & D. Theatre in Oakland last week, on the one day of the week that the receipts were allowed to accumulate to the amount of \$800. Three thieves took part in the robbery, which took place at ten o'clock at night, all of them escaping in a waiting automobile. A special list of instructions and a revolver, all in the box office, were of no avail when the money, in a metal box, was being carried across the lobby of the theatre.

The house was filled to capacity and the box office window was closed for the night when Miss Esther Steffins, the cashier, took the receipts and carried them over to Manager Ralph Kreutzberger, who was standing in the lobby. At the same time two men came up with drawn revolvers and took the box containing the cash from the manager, who was taken by surprise. A third robber in a waiting automobile drove his confederates away. Directly afterward, Kreutzberger rushed to the box office and grabbed the revolver, with which he fired three shots at the bandits.

Turner & Danken, owners of the theatre, were warned recently that the robbers who held up the San Francisco and Sacramento theatres might be in Oakland. The special instructions and revolver were provided forthwith and all precautions taken against a hold-up. The night of the robbery was the first time that the receipts had not been banked at intervals during the day. There was no excitement in the theatre.

### GEORGIA O'RAHEY COMPLAINS

Another echo of the Georgia O'Ramey and Arthur Hammerstein fuss attendant that actress's appearing in the Frank Tinney show, "Daffy Dill," under the direction of Arthur Hammerstein, was heard this week when she appealed to Equity to enjoin her successor from using her material in said show.

Miss O'Ramey withdrew from the show, which is playing in Boston, last Saturday night. Her main objection was that her successor is using a comedy song, "Doctor," which Miss O'Ramey claims as her personal property and not a number of the show.

Arthur Hammerstein, the producer, has discounted the claim and alleges that the song is part of the show and will continue in it. The matter has been placed in the hands of Equity for adjustment.

### WILDER LEFT \$294,333 ESTATE

Alexander P. W. Kinnan, executor of the estate of Marshall P. Wilder, the little hunchbacked humorist who died in 1915 at St. Paul, Minn., filed an accounting of the latter's estate in the Surrogate Court which showed that a fortune of \$294,333 had been accumulated by the monologist prior to his death.

The principal asset left by Wilder was a New York apartment house on Washington Heights which, for the current year, will bring in \$54,013 rentals, while the upkeep will amount to \$20,006.

The estate is being held in trust for a son and daughter until they both reach the age of thirty, when they will divide the principal. Provision is made for the payment of \$25 a month to a sister of the monologist during her lifetime.

### REISENWEBERS COLLECTING

Reisenweber's, Inc., is still collecting balances due on old accounts, especially those of theatrical folk. Additional suits have been filed in the Third District Municipal Court last week, one of them being against Norman Trevor for the sum of \$45.45, same having been incurred in January, 1920.

A record breaking settlement was made between representatives of Reisenweber's, Inc., and Alexander Carr, just before closing in "Partners Again" at the Selwyn Theatre. The cafe owners filed suit against Carr for \$11.00 for restaurant charges, or at least started to, but Carr settled immediately when served with the summons. The \$11.00 bill was incurred in January, 1922.

### JUDGMENT AGAINST BLANEY CO.

The Rivoli Holding Co., Inc., received a judgment of \$1,410.00 against the Blaney Producing Co., Inc., same being rendered in the City Court by default by Justice Calahan.

According to the complaint attached to the papers in the suit instituted by the Rivoli company, the Blaney Producing Co., Inc., leased from them the Orpheum Theatre, Newark, N. J., for a period of one year beginning October 11, 1920. The annual rental agreed upon as \$16,500 to be paid in weekly installments of \$412.50. At the expiration of the lease, it was renewed in October, 1921, for a period of two years, at a rental of \$17,500, to be paid in installments of \$437.50 weekly.

For the weeks of October 16, 23 and 30, no rent was paid according to the complaint and this is the amount sued for.

In their answer filed by the defense, it was alleged that \$10,000 damages was done to the costumes and scenery of the producing company, who put in a counter claim for that amount. It was also claimed in the answer that \$1,000 was expended in the repair of an organ, etc., and that damage was also done to the business done by them due to the inadequate heating arrangements which kept some people from patronizing the house on cold days. As the counter claim was not substantiated by an appearance in court of the defendants the judgment was rendered by default.

### ONE NEW SHOW FOR BOSTON

Boston, Dec. 11.—Business here remains about normal. The vogue for musical shows has passed and the non-musical affairs are giving the extravaganzas keen competition.

Royce's "Orange Blossoms" is the only new attraction listed for the week. It came direct from New York and opened at the Colonial tonight. A number of principals dropped out in New York and it is problematic whether Boston will embrace the show with the same degree of acclaim that had been expected. The first night audience gave it a warm reception. They were particularly impressed by the score and the daintiness with which the piece has been staged.

"Captain Applejack" is in its last fortnight at the Tremont, while "Bull Dog Drummond" will also withdraw from the Hollis at the end of next week.

"The Bat" continues its popular pace at the Wilbur and may continue here indefinitely. "The Dover Road," at the Plymouth, and "The Beggars Opera," at the Fine Arts, are among the other popular holds overs that seem to be getting a good share of business.

Frank Tinney's "Daffy Dill" will depart from the Shubert in two weeks, with "Springtime of Youth" coming in on Christmas Day.

### DALY JUDGMENT VACATED

The judgment found against Arnold Daly for \$1,348 in favor of Jacob Abrahams in the City Court two weeks ago was vacated on a motion made by Daly's attorney, Carl S. Flanders, of 342 Madison Avenue.

Both the attorney and Daly claimed that they were out of town when the date was set and called for the actor's examination in regard to the answer he had filed, to the effect that the money had been lost in a game of chance. The question also arose as to the way the check was presented for payment and why it had been held so long. The check in question, over which the suit arose, was originally given in Paris after a game of Chemin de Fer, and made payable to bearer. The present holder of the check was not the one to whom it had originally been given.

### KID McCOY IS BROKE

Norman Selby, known the sporting world over as Kid McCoy, formerly a great boxer, but now a motion picture actor, and eight times a husband, filed a petition in bankruptcy in Los Angeles last week. He listed his liabilities as \$9,056.57 and his assets as \$200, representing the value of three good suits of clothes.



## AMUSEMENT STOCKS SHOW LITTLE ACTIVITY; TRADING AWAY OFF

**Famous Players Only One to Show Strength—Technicolor, the New Film Issue Reaches New Low—Loew and Orpheum Hold Price with Few Sales.**

Famous Players kept up its recovery during the past week, dropping at one time to as low as 89, but coming back strong, going to 93½ at one time and closing strong at 93. The reason for this is plain and one need look no further than the news columns in which was published the story that Famous Players were to release 39 pictures during the next six months. The list of titles and stars printed seem to assure substantial profits and this was reflected in the tradings on the exchange. Fourteen thousand five hundred shares changed hands during the week, about a thousand more than the previous week. On Monday of this week the stock moved in fractions of points, 4,300 shares being dealt in, the closing price being the same as the opening, 93.

Aside from Famous Players none of the stocks showed any great strength, in fact quite the opposite. Amusement stocks at the present time are comparatively inactive outside of local flurries. Loew's, which showed a slight improvement during the week owing to reports from the Canadian company, held around 18½. Trading in this stock fell off during the week with only 5,100 shares in evidence. Monday 900 shares made their appearance, but the price fell off slightly from the 18½ opening until the close at 18¼. No particular reason can be assigned for this as the general trend of the market, outside of the amusement stocks, was upward. It is possible that the coming of the holiday season is finding a reflection in the amusement stocks but this is doubtful. From the sluggishness of the movement it appears that the pools are biding their time until they see a chance to make some real money. Operators can make

no money in a slow market and the amusement stocks are nothing if not slow.

Orpheum is back at its old standby of 19. This stock hit 20¾ early in the week but slid off and held steady for the remainder of the week at 19. There were not enough shares in evidence to have this mean anything as but 2,600 shares changed hands. Monday of this week saw the same prices prevailing with spasmodic trading, 700 shares making this appearance and the price remaining firm at 19.

Goldwyn was up to 6½ at one time during last week but slid gradually to 6. At this point it opened on Monday of this week but sold off slightly during the light trading of the day, closing at 5½. Three hundred shares were all that appeared during the day with buyers scarce.

The biggest slump of the week was suffered by Technicolor. When this stock was first put on the curb the price held firm at 25. It was at this price that several independent houses started to offer shares to the public. Immediately the distribution started the price started to slump, and this regardless of the fine reports circulated about their first picture. During the past week the price slid from 23½ to 19½. This will probably check the disposition of the shares for the present as it will cut into the working margin of the underwriters to such an extent as to make sales unprofitable.

No generalization can be drawn from the movements of the various shares as the tradings are too trifling to permit of it. Until such time as a return to prosperity in the show business can be foreseen the pools that have been operating in the amusement stocks will keep their hands off, hoping for the stocks to reach prices that will permit of substantial profit takings.

### FAY BAINTER PLAY ON XMAS NIGHT

With its third act rewritten by Samuel Shipman, and after a three-day tryout in Hartford, "The Lady of Cristilinda," the new starring vehicle for Fay Bainter, will begin its New York engagement at the Broadhurst Theatre on Christmas night, replacing "In Springtime of Youth," which will close the preceding Saturday night.

The play is by Monckton Hoffe, and under the title of "The Painted Lady" had an out-of-town tryout, which proved unsatisfactory, and William Harris, Jr., directed the show be withdrawn. Harris then started to look around for a new vehicle for the star, but finding none available, made negotiations with Shipman to doctor up the piece. Shipman departed for Atlantic City, where he locked himself in a room for three days, then returned to New York, showed Harris the script, which caused the producer to make negotiations for a New York presentation. Arthur Byron will be featured in the play with Miss Bainter.

### COOPER IS PRESS AGENT

Donald Cooper has been appointed press representative for Sanger and Jordan to succeed Ben H. Atwell, who resigned to go into a commercial enterprise. Cooper is to handle the publicity campaign for Sessue Hayakawa in his first stage play "The Tiger Lily," which will have its initial performance in Wilmington on December 29. After playing a week each in Pittsburgh, Washington and Atlantic City the show will be brought to one of the Shubert houses in New York.

### OPERA SINGER FOR VAUDEVILLE

Georges Du Franne, tenor of the Gaite Lyrique Opera House, of Paris, has been engaged by E. F. Albee for a tour of the Keith vaudeville circuit.

### "HUMORESQUE" OPENS XMAS NIGHT

Laurette Taylor's next appearance here will be in Fannie Hurst's dramatization of her own story, "Humoresque," rehearsals of which started last week. After a tryout at the Apollo Theatre, Atlantic City, on Christmas night, the play will come to New York. Others in the cast are Dore Davidson, Luther J. Adler, Howard Lindsay, Elsie Gray and others. Miss Taylor will have the role of the mother done by Vera Gordon in the picture version of "Humoresque." At the beginning of the play the mother is thirty and at the close is about sixty.

In "Peg o' My Heart," Miss Taylor's big hit, she was in the role of a sixteen-year-old girl; the picture version of the play has just been completed.

### IRENE TAKEN TO POLICE STATION

CHICAGO, Dec. 11.—Irene Castle was taken to the station house here last week when the chauffeur of Mrs. Stein's machine, in which the dancer and her hostess had visited the Hotel Sherman, was arrested for an alleged traffic violation. The chauffeur had been told by the police officer to move on but was slow in obeying, claiming that the traffic jam prevented him from complying. When Mrs. Irene Castle Tremaine returned to the car the officer took the entire party to the station house. Mrs. L. Montforti Stein furnished bail for her chauffeur.

### EDITH DAY SIGNS NEW CONTRACT

Edith Day has been engaged by Arthur Hammerstein to appear for three years in musical comedy under his management, both here and in Europe.

This means that the late star of "Orange Blossoms," which closed at the Fulton Saturday night, will not return to England with Pat Somerset as recently reported.

### BRUNEN MURDER TRIAL STARTS

MOUNT HOLLY, N. J., Dec. 11.—Harry C. Mohr and his sister, Mrs. Doris Brunen, went on trial today in connection with the murder of the latter's husband, "Honest" John Brunen, well known carnival man, who was shot through the head while he was sitting in the kitchen of his home last March.

More than a hundred persons were questioned by the authorities after the crime was committed before a semblance of a clue was obtained. At last they came to an employee of "The Mighty Doris Show," Charles T. Powell, who was questioned and subsequently made a confession in which he said that Mohr had promised him \$1,000 if he would kill Brunen.

Powell said that he killed Brunen but received only \$50 on account. Detective Parker, who is working on the case, alleges that the murder was instigated by Mrs. Brunen, the reason for it being that Brunen "was getting on the women folks' nerves." By that remark it is supposed she meant her mother and seventeen-year-old daughter Hazel.

Mohr was manager for several of Brunen's enterprises and he is said to have frequently quarreled with the carnival owner over money matters. On the night of the murder, March 10, Detective Parker said that he was one of the first to reach the house when the alarm was given about 8 o'clock, and that the alarm was held up by Mrs. Brunen for half an hour in order to give the murderer a chance to escape.

### SHUBERTS TAKE OVER "SPICE"

CHICAGO, Dec. 11.—Edward Bloom, Shubert representative, is here completing arrangements for the taking over of the show "Spice of 1922," playing at the Studebaker. The Shuberts claim that \$30,000 is due them. They will keep the piece running. Frank Dare, Equity representative here, stepped into the matter on behalf of the Equity actors, but the Shuberts have guaranteed the salaries of principals and chorus. Valeska Suratt is said to have claimed that \$3,000 was due her, but it is said that upon investigation it was learned that she had agreed to a cut and the matter was adjusted satisfactorily. The show now costs about \$5,700 a week to operate.

There had been several cast changes before the show came in here and salaries were said to be due to a number of the principals and chorus. These have all been paid and the show is going on. "Spice of 1922," by Jack Lait, was originally produced by Armand Kalis and played for a number of weeks at the Winter Garden last summer.

### RECEIVERS OPERATING B'WAY CO.

The business of the Broadway Music Corporation will be continued by the receivers, E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, and Mark Hyman, lawyer, of 61 Broadway. Federal Judge Augustus N. Hand granted the order asked for by the receivers, who will work on the two songs in particular, "Who'll Take My Place" and "Cowbells," and otherwise do as they see fit.

### MARILYN'S SISTER WEDS

PITTSBURGH, Dec. 11.—Miss Claire McKowen, sister of Marilyn Miller, became the bride of W. Robert Montgomery, a banker of Boston. The ceremony took place in the First Presbyterian Church on December 7. Miss Miller was bridesmaid.

### JOYCE POST MARRIES

Miss Joyce Eleanor Post and Rodney Sturgis, a broker of Boston, were married last week at the Little Church Around the Corner. Miss Post last appeared in "Majoline" and is the daughter of William H. Post, playing the priest in "Seventh Heaven."

### O'SHAUGHNESSY ILL

L. Barney O'Shaughnessy has severed his connections as publicity director for the Equity Players Forty-eighth Street Theatre. O'Shaughnessy suffered a nervous breakdown last week and went to Lakewood for a short rest.

### PRESS AGENTS ELECT OFFICERS

For the purpose of bringing together in a professional and fraternal way the theatrical press agents of New York, a permanent organization of the Theatrical Press Representatives of New York was effected at a meeting held in Keen's Chop House last week. Wells Hawks, of the Sam H. Harris office, was elected president of the organization. There were sixty well known Broadway "praise" artists on hand.

The organization proposes to promote and foster a high standard for the profession of the press agent; to maintain its ethics and uphold those practices fair and honorable among those whose calling brings a kinship that should produce co-operation, helpfulness, and a desire, one for all and all for one, to merit the respect and confidence of all those with whom they deal and the general public whom they address. They propose by close co-operation and united effort to eradicate irregularities, impositions and irresponsible methods coming into their work, and to safeguard the confidence placed in them by the newspapers and periodicals with which they deal.

Only men and women having had newspaper or writing experience and who are now connected with the spoken stage and those of picture houses, operated as theatres and then only those who have at one time been connected with the playhouse of the spoken drama, are eligible.

There will be no associate or honorary membership. No publicity is to be given out unless sanctioned by the entire body. The membership is practically a closed one and new members can only be elected on application signed by three charter members. Traveling press agents who are in New York will be given cards for stated periods.

The meetings of the organization are to be held every Friday. There are to be open meetings at intervals with talks by publicity and advertising men in other lines of work than that of the theatre.

Besides Hawks the following were elected to office: Vice-president, Francis E. Reid; recording secretary, Mrs. J. C. Drum; corresponding secretary, Charles Emerson Cook; treasurer, C. P. Grenaker. The Board of Governors include Walter Kingsley, general press representative of the B. F. Keith theatres; Julia Chandler, Frank Pope, Louis Gardy, Lt. Col. George Frederic Hinton and Oliver Saylor.

### STOCK AT THE BAY RIDGE

The Keeney Players opened their stock engagement Monday night at the Bay Ridge Theatre, Third Avenue and Seventy-second Street, presenting "The Woman in Room Thirteen," with Miss Paula Shay in the role created by Gail Kane, and Miss Edna Buckler in the part originated by Janet Beecher. This marks the opening of the new stock company at the Bay Ridge, and Frank A. Keeney, head of the Keeney Amusement Enterprises, is taking a great interest in the venture. Many of the players are known to the Bay Ridge public, Jack Rosleigh, who will play the leads, having been leading man with the Corse Payton company for some time. Miss Paula Shay and Miss Edna Buckler will divide the female honors.

It is planned to have the Keeney Players present the best available Broadway successes and a complete equipment of new settings have been ordered for the house. Following "The Woman in Room Thirteen" the players will present "Nice People," with Miss Buckler in Francine Larimore's role and Miss Shay in the Tullulah Bankhead part. The rest of the plays to be presented are up to this calibre. Other members of the company besides those above mentioned are Edward Farrell and Susabel Sterling.

### NEW REVUE AT VILLAGE

The new revue at the Greenwich Village Theatre to follow the "Fantastic Fricassee" at the end of that production allotted fifteen weeks is to be called "The Merry-Go-Round." There are a number of special features, including a burlesque of Wilde's "Salome" and a production of Clemenceau's "Veil of Happiness." Mabel Rowland, Bobby Edwards and James Watts will remain the featured artists and they will introduce new specialties.



## TWO PLANS TO CURB SPECULATOR EVIL SUBMITTED TO MANAGERS

Joe Le Blang's Plan Will Come Up Again—McBride and Tyson Will Also Have a Voice in To-day's Proceedings—Minority Favor Le Blang.

At a meeting of the Producing Managers' Association today, Wednesday, the organization will be called upon to affirm the decision of the directors of the organization to adopt a plan for the sale of theatre tickets which was submitted by John McBride of the McBride agency and Tom Norton of the Tyson Ticket agency. They will also have laid before them a plan that was offered by Joe Le Blang to cope with the ticket evil that was not approved by the executive body. Sam H. Harris, president of the P. M. A., will preside at the meeting and it is expected that every member of the organization will be present at this meeting or have a representative there.

It is expected that the Le Blang plan will be placed before the members of the organization with a view of getting it considered despite the fact that the executive committee, at their meeting last week, did not look upon it with favor. The minority that approved of the plan advanced by Le Blang feel that it is a better all around proposition than that advanced by McBride and Norton and will endeavor to get it considered favorably. It is understood, however, that the 55 members of the organization have already been canvassed as to their view and that the majority of them are in favor of the plan submitted by McBride and Norton.

The McBride plan calls for the P. M. A. to supervise all theatre ticket agencies, which are to be limited to twenty-two in number. The plan also allows the agencies to turn back to the theatres all of their surplus tickets, which in the past have found their way into the hands of the "gypping" speculators.

There is to be no abolishment of theatre box-offices. Allotments of tickets are to be made to the twenty-two agencies, who will be bound by written agreement to charge an advance of not more than fifty cents on each ticket and are to refrain from boosting or "plugging" the sale of tickets for any one particular show.

Any agency caught by the association, favoring any one show, charging more than fifty cents over the box office price, or turning tickets over to "Gyp" speculators, are to receive a warning from the association on the first offense, and will be eliminated from the group getting tickets on a second offense.

Through this mode of operations the managers figure that it will be easy for them to detect any channel that the "gypping" speculator may have of getting seats. The allotted seats to each agency will be kept track of in the box office, with the location of and number of each seat. In case a customer comes to the theatre and complains that they have paid in excess

of the fifty cent surcharge, the theatre will then consult the chart and locate where the seats were originally placed. If through an agency, this agency will be called to account for the method in which this ticket was handled and disposed. If it was procured through the box-office the treasurer will then be held accountable and the patron probably refused admission due to the fact that the ticket was obtained from a speculator.

Through this means of operation the Managers' Organization claim that they have the best solution of the ticket speculating evil that has yet been brought before them and the most practical one as well. They declare that it will take but a short time to get at the "Gyp's" and that when they do they will make short shrift of them and drive them out of business.

It is also the intention of the managers under the plan they will adopt to police the front of the establishments of the "gyp" theatres and in this way endeavor to discover the means these men have of obtaining seats and locating the connections and source of supply. These same persons, who will do the policing, will also get in touch with the patrons of the establishments and attempt to ascertain from them, the price they paid for tickets and the seat number, so that when the patron arrives at the theatre, they can give the patron the "lowdown" on the source that the ticket came from.

Many new angles to this plan are to be suggested, it is said, by some of the managers and that if the organization looks upon them favorably that they will be incorporated into the general plan used for the sale of seats through the authorized agencies.

The plan of Joe Le Blang, which called for the establishment of a central ticket office, where tickets would be sold at an advance of ten cents over the box-office price, did not seem to impress the majority of the directors of the P. M. A. Le Blang appeared before the directors, outlined his plan and said the cost of establishing such an agency would be \$1,000,000 and that he would be willing to put up one-half the money to put the agency into immediate operation.

In case that the plan for the establishment of the twenty-two agencies is approved in its entirety at the meeting today the P. M. A. will put the plan into effect and operation by Jan. 15, with the names of the authorized agencies being given out two weeks in advance of that time.

In the meantime the "gyppers" will have a harvest as they will get the cream of the season's business in the three weeks prior to the adoption of the plan.

### FIXING UP THE "KANGAROO"

"The Little Kangaroo," the musical comedy version of "Somebody's Luggage," produced by the Morosco Holding Company, with James T. Powers as the star, closed in Providence last Saturday night. The piece will be revised and placed in rehearsal in two weeks, after which it will make another try out of town. Rumor has it that Powers is to withdraw from the show and another comedian to go in. The Morosco folk were negotiating early this week with Hal Skelly and Billy Kent. Powers' insistence in handling all the comedy stuff is said to have seriously handicapped the show. Those who have seen the piece in Stamford, prior to the Providence engagement, said the sparsity of comedy was the only defect that held it out of the winner class. The leading role of the piece was written to fit the Powers' style of comedy, the comedian writing in a goodly portion of his stuff.

### KRAEMER & BOYLE LEAVING SHOW

As a result of the altercation between Dave Kraemer and Danny Walker of "The Spice of Life," a Shubert unit at the Central Theatre recently, Kraemer and Boyle have tendered their notice and will leave the show in Philadelphia on Saturday night. Kraemer states that petty animosity on the part of numerous members of the cast as a result of the Walker trouble was responsible for the team handing in their notice. He says he and Mrs. Kraemer will, after he severs his connections with the show, sail for Bermuda to celebrate their 15th wedding anniversary.

### "LONELY WIVES" AGAIN

"Lonely Wives," which had three try-outs in farce form, will start again, but this time as a musical comedy. It will open in Scranton on New Year's day. Martin Brown has re-written the piece and William Ortman supplied the music.

### AGENTS BOYCOTT "PAN" OFFICE

CHICAGO, Dec. 11.—Upon receipt of a letter from Alexander Pantages in response to their complaint that they were not being properly treated in the local Pantages office by Charles Hodkins, the Associated Independent Artist Representatives went into secret conclave in the office of Jack Fine, one of their number, to discuss the matter. They refused to discuss what transpired at the meeting.

It was learned that Pantages told them that Hodkins was not responsible for conditions in the office. He told them that they were using the wrong tactics in the manner in which they were trying to have the matter adjusted. He informed them that they could visit the booking office as they had done in the past and submit their acts and to forget their complaint. He concluded his letter by wishing them a Merry Christmas and a Happy New Year.

According to one of those conversant with the situation, the agents placed themselves on record as being against doing business with the Pantages office until they were assured that they would not be treated in a gruff manner by Hodkins. This assurance, they said, Hodkins would not give them.

So they got together and wrote another letter to Pantages saying that they would not do business with Hodkins under any circumstances. So as to keep faith among themselves today none of them appeared at the Pantages office to submit acts.

Pantages, it was learned, is expected here around New Year, when the agents will make a personal appeal to him to settle the matter.

### "FASHIONS OF 1923" REHEARSING

"Fashions of 1923," the new musical revue to be presented at the Winter Garden on its reopening early in January, went into rehearsal this week at the Century Theatre. The principals that attended the initial rehearsals were Bard and Pearl, Bennie Leonard, Lew Holtz, Kitty Doner, Brother and Sister Rose, and Edythe Baker. The title of this show is said to be long to Irene Castle, and the Shuberts had figured on her heading the cast, but instead she is now playing an Orpheum Circuit route and it is expected that Eleanore Painter will be chosen in her stead to head the cast of this show.

### "WE'VE GOT TO HAVE MONEY"

"We've Got to Have Money" is a title of a play that was handed to L. Lawrence Weber recently by a chap named Lasker, believed to have been a former press agent. The title appealed to Weber, with the result that he is now in search of material to fit around the title so that a play can be worked out of it. Weber thinks that the title will be a money getter and should make Lasker immortal for supplying it to him. Weber is interested with William Friedlander this season in several Shubert units and it is said that is the reason he desires to produce a play to fit the title that Lasker submitted.

### "MIKE ANGELO" TO TRY AGAIN

After complete revision and several changes in the cast have been effected Leo Carrillo will make another try with "Mike Angelo," which is being sponsored by the Morosco Holding Company. The piece, which had been quite a success on the Pacific Coast, did not live up to expectations at the recent out of town showing.

### CASTING "SPORTING THING"

Oliver Morosco will this week begin casting for Thompson Buchanan's new play, "The Sporting Thing to Do," in which Emily Stevens will be starred. The piece has already been done by Morosco on the Pacific Coast and attracted sufficient attention to warrant its being done here for metropolitan perusal.

### NEW GEORGE KELLY PLAY

Stewart and French will begin casting next week for a new three-act comedy by George Kelly, author of "The Torch-bearers," entitled "No Man's Wife." They intend giving this show a short tryout and bringing it into New York early in February.

### "GLORIA" OPENS ON MONDAY

That pennant-winning triumvirate of musical comedy authors, James Montgomery, Joe McCarthy and Harry Tierney, whose combined efforts produced "Irene," have joined forces again in the preparation of "Gloria," the new musical comedy to be sponsored by the Vanderbilt Producing Company, which will have a preliminary showing at the Majestic Theatre, Brooklyn, next week and will come to the Vanderbilt Theatre on Christmas night.

The announcement of the new production further corroborates that the trio have buried their grievances, which occurred last season over a difference of opinion pertaining to a musical play called "The Little White House" and later called "Chickens." The piece had been shown on tour and was being prepared for metropolitan perusal when the pow-wow set in. McCarthy and Tierney withdrew and likewise withdrew their jingles and tunes. Montgomery was so upset about it he shelved the show. Later he called in James Dyrenforth and Maurice de Pachk. Some of the latter's tunes still remain.

The trio were brought together at the out-of-town opening of "Up She Goes" and they decided to let bygones be bygones and resumed work on the show.

"Gloria" derives its title from the lead-in character of the show, Gloria O'Moore. This role will be created by Patti Harold. The remainder of the cast includes Bobby Higgins, Flo Irwin, Helen Groody, Mabel Ferry, Bernice McCabe, Jack Clifford, Walter Regan, Raymond Hackett, Robert O'Connor, Teddy McNamara and Pete Long.

### WEISS-AXIOM CASE SETTLED

The action pending in the Supreme Court against Ralph Crawford, professionally known as Alla Axiom, who does a mind-reading act, which was instituted by David A. Weiss, has been settled out of court by attorney Jac. W. Wyte, of the Times Building, who represented Weiss, and counsel for the theatrical performer.

Weiss filed suit against Crawford in June, 1922, asking in his complaint for an accounting and dissolution of partnership of the "Great Alla Axiom Company." He alleged that in April, 1917, he entered into an agreement with Crawford whereby he was to be presented in a theatrical act with the above mentioned name for a period of three years, both being partners on a fifty-fifty basis. In the meantime, Weiss set forth, he expended \$1,193.86 for various paraphernalia, books and scenery, after which Crawford took exclusive possession of the act on a southern tour and did not communicate with nor send any of the profits of the act to him.

Last June, Crawford, billed as Alla Axiom and doing a mind-reading act, appeared at the Central Theatre in conjunction with a motion picture, which was the first time Weiss claims to have come in contact with his partner. The suit followed.

### "RED POPPY" LAYING OFF

Henri Baron has his new production, "The Red Poppy," laying off in New York this week awaiting an opportunity to get an opening in a New York theatre. Baron was offered several houses for a two-week period, but has refused them as he wants a house for the run of the play. "The Red Poppy" is a melodrama by Andre Picard, which was adapted for the English speaking stage by Baron. The play has a cast of forty-six people headed by Estelle Winwood.

### BEDINI GOES TO ENGLAND

Jean Bedini sailed for England this week where he is to start rehearsals for a new production to open at Sir Oswald Stoll's Alhambra Theatre, London, on January 22. George Robey is to head the cast of the new show and will have with him nine principals that are to follow Bedini from America about December 30, with Seymour Felix, who is to stage the dancing numbers of the show.

### COLONIAL CELEBRATING

B. F. Keith's Colonial Theatre is celebrating its eighteenth anniversary this week.



# VAUDEVILLE

## SHUBERT ACTS FOR SMALL TIME

### SCORES OUT OF UNIT SHOWS

The booking offices of the various small time circuits, particularly those of Loew, Fox and Pantages, are preparing to accommodate a flood of acts from the Shubert units which have closed and which are scheduled to close. A great many of these acts, it is understood, have refused to work straight vaudeville under the Shubert regime and are now seeking routes wherever it is possible to get the most money and the most work.

The Fox office will be the first circuit in all probabilities to feel the flood of these acts, as this circuit has always been used extensively by Shubert acts who were laying off or rehearsing in productions to fill in for a few weeks. The circuit offers but three and a half weeks, but can use fifty-two acts a week, and offers the better acts a repeat engagement of three and a half weeks. The Pantages circuit has already sent out circulars to acts which formerly played with Shubert units, offering to book them for the entire route of about twenty-five weeks, and a number of acts formerly with units have already taken advantage of the circuit's offer. The Loew circuit has twenty-eight weeks to play in New York and out, which is also being sought by a great many acts.

At the Keith Vaudeville Exchange it was stated that acts which have been playing in Shubert vaudeville would be given the same treatment accorded to any other act applying for work with the Keith circuit. Their names will be submitted in the regular way at the managers' meeting, and the act booked on its own merits, if wanted by the managers, regardless of past affiliations. The only difficulty here would be the fact that the office is now over-crowded with its own acts, and will naturally give them precedent in giving out work.

### AGENT SUES FAVERSHAM

John Barrington, through his attorney, J. W. Wyte, of the Times Building, filed suit in the Municipal Court against William Faversham, seeking to recover \$1,000, alleged to be due for personal services rendered as representative. Attorneys for the actor have obtained an extension of ten days in which to file an answer.

In his complaint Barrington sets forth that he was responsible for the booking the Faversham act received over the Keith Circuit. The act recently closed a ten-week tour of the Keith Circuit at the Orpheum Theatre, Brooklyn.

### FOX'S LYNBROOK OPENS IN FEB.

The new Fox theatre now under construction in Lynbrook, Long Island, will be ready for opening in the early part of February, no definite date having been set as yet. It will play a policy of six acts and motion pictures on a split week basis. The house will seat 2,500.

### BURDICK IS ASSISTANT MANAGER

CHICAGO, Dec. 9.—John C. Burch, manager of the New McVickers Theatre, has appointed George Burdick as his first assistant and Jack Hunt, recent assistant manager of the Orpheum, as his second assistant.

### SCHAEFER GOING TO EUROPE

CHICAGO, Dec. 9.—Peter J. Schaefer, of Jones, Linick and Schaefer, leaves next Tuesday for Europe for a personal observation of theatrical conditions abroad.

### FLASH ACTS IN VILLAGE

"Flash acts" and floor shows have finally invaded Greenwich Village cabarets. This section heretofore has confined its entertainment activities to a one-man orchestra, a pianist, who has been in the habit of doubling as entertainer and contributor of dance music. Uptown opposition has made inroads in the business of the Latin Quarter night places who have found it necessary to provide a drawing feature.

The first cabaret of this kind was launched last week at Jack Schulman's Moulin Rouge. It has a cast of five principals and eight girls. According to Schulman it has been drawing them in.

Joe Woods, who operates the Blue Goose, is planning to follow suit and has booked in Harry Walker's "Broadway Bathing Beauties," which recently closed in Havana. Others who will utilize girl and music revues as business builders are the Blue Bird, Jolly Friars, The Jungle and The Green Fan.

The shows are being given nightly without a cover or admission charge, with fifty cents cover being charged on Saturdays and Sundays. It is a matter of conjecture whether they can continue to shoulder this extra expense. Nevertheless the cabaret proprietors believe they can and they ought to know.

### CABARET LOSES YVETTE RUGEL

Yvette Rugel did not open at the Monte Carlo cabaret as per schedule last week. The Keith offices were considerably peeved over a line of advertising put out by the cabaret management stating that the prima donna's appearance there was through the courtesy of E. F. Albee, thus giving an impression that Mr. Albee had sanctioned her appearance with the cabaret.

Lew Leslie, the agent who books this and other of the Salvin-Thompson group of night places, was called upon the carpet by the booking offices and censured for his misrepresentation. At the same time Miss Rugel was notified that if she played the date her Keith route would be cancelled.

### GETS WARD & GLYNNE HOUSES

The Marcus Loew Circuit officially took over the management of the three Ward & Glynne theatres in Brooklyn and Queens last week. The theatres had been purchased from the latter firm several weeks ago. The Astoria, located in Queens, will continue its policy of vaudeville and motion pictures one half of the week, with Shubert unit shows being booked in for the other half.

The Century, Brooklyn, will continue with a policy of vaudeville and pictures on a split week basis, while the Alhambra, the other Brooklyn house, will continue with its present stock policy, with a vaudeville and picture program on Sundays.

### ORPHEUM DIRECTORS MEET

CHICAGO, Dec. 9.—A general meeting of the Orpheum Circuit directors was held Tuesday, when the regular quarterly dividend of 8 per cent, or \$2 per share, was declared on the preferred stock. Those present were Martin Beck, Mrs. Carolyn Kohl, Marcus Heiman, Ben Cahane, Joe Finn, Mort Singer and George A. Trude.

### BILLY GRADY RE-INSTATED

Billy Grady, the artists' representative connected with the Edward Kellar office, who was suspended from the floor of the Keith Vaudeville Exchange three weeks ago, was reinstated this week. He returned to the booking floor on Monday.

### JUDGMENT AGAINST SALLY FIELDS

A judgment amounting to \$301.65 was found against Sally Fields, comedienne, in favor of M. Glynne, who alleged that the money was due for costumes and money loaned about a year ago.

## FIVE HOUSES FOR NEW ACT EXPLOITATION

### COLLINS ALSO GETS WHITE PLAINS

Beginning with Christmas Day, the programs for the Lynn Theatre, in White Plains, will be booked by Johnny Collins, of the Keith Vaudeville Exchange. He will furnish six acts for each half of the week for the house, a feature motion picture also being played. This will be the fifth house to be placed under the booking wing of Collins for the purpose of breaking in and exploiting new acts for the Keith circuit. The others are the Colonial, Proctor's 125th Street, Proctor's 23rd Street, and Proctor's Elizabeth Theatre. Bill Delaney books the house at present.

These five houses are being used exclusively for new artists and new acts. The idea of giving the public new faces, and new novelties and vehicles in the way of entertainment, is being carried out vigorously by Collins, under the direction of W. Dayton Wegefarth, the general booking manager of the Keith circuit.

Four acts out of the six which are on the current bill at Proctor's Elizabeth Theatre, are "break-ins," and are showing for the first time, all being standard artists with the Keith circuit. The bill is headed by Ray Raymond, who is opening in a new act with ten people, the rest of the company being billed as "the Adelaide and Hughes Girls." Adelaide and Hughes staged the act and produced it. The other new acts include the new combination of Frank Ellis and Marie Walsh, a new act of Charles Moratti and Company, and a new single by Irving Edwards, who formerly did a double with Marie Walsh.

### TWO ACTS WITH SAME NAME

Two standard acts are appearing on the Keith time under the same identical billing of Franklyn Farnum and Company. One is the well-known jazz dancer, who is being featured in a dance production act, while the other is Franklyn Farnum, younger brother of Dustin and William Farnum, also a motion picture star in his own right, who is offering a dramatic playlet, "The World Loves a Winner." The latter act was at the Fifth Avenue Theatre last week.

The similarity of billing is causing no little amount of confusion inasmuch as the other Farnum act appeared at the same house scarcely two weeks ago. Many of the patrons thought it was the dancer brought back for a repeat date. The latter has been known in vaudeville and the cabarets as Frank and Frankie Farnum. He was prompted to discard the latter "front" name because of the "Frankie" being constantly confusing and more than once mistaken for a woman.

The latter Farnum's reversion to Frank Farnum and Company for his billing would solve the problem for both.

### MOSCONIS OPENING CAFE

The Four Masconis, the vaudeville dancers, will open their new cafe, covering an entire floor of the Claridge Hotel, early in the new year. This is to be one of the most modern and beautiful restaurants in the city with the Mosconis acting as hosts and also furnishing the entertainment. The cafe will be devoted chiefly to dancing with two orchestras to be used. Bennie Krueger and his Brunswick orchestra of ten pieces will alternate with another orchestra of nine pieces, organized by Krueger but conducted by someone as yet unnamed.

### "FOLLIES" FOR SPLIT WEEK HOUSES

Second editions of the amateur "follies," which were played in all the Keith, Moss and Proctor split week houses during the summer, are to be produced in each of the houses which played them before in the next two months. The first of these will be Moss' Coliseum Theatre, which is now rehearsing its second edition of "The Washington Heights Follies," and will play that local attraction as its main feature during the week of December 18th.

It is planned to produce these "second editions," on a more elaborate scale than the initial productions, which were very successful. Fifty girls from the neighborhoods of the theatres make up the chorus, with a cast of principals ranging in numbers from ten to fifteen of male and female amateurs.

The local attractions apparently are intended as a permanent feature on all family house bills for the future, as least once every month. Practically all the family houses now have their "Opportunity" and "Dance" contests at least once a week, which are drawing big business on these nights. The amateur "follies," which are played for a full week stand, have proven big business attractions for the seven day stand.

It is understood that after the second edition of the local "follies" have been played in all the houses, they will begin work on repeat "Minstrels" and "Fashion Promenades," the latter being the latest type of local attraction which has proven successful.

### ACTS FOR HOLIDAYS

DUBUQUE, Iowa, Dec. 4.—The temporary change in policy put into effect at the Majestic Theatre during the Thanksgiving Day holiday business, proved a successful innovation, and one which will be repeated on Christmas and all of the holidays thereafter.

The house usually plays vaudeville booked by the W. V. M. A. for the first half of the week, and road attractions and a picture the last half. Unable to book a suitable show for the second half of the week, Manager Jake Rosenthal decided to run vaudeville for that period, and the idea resulted in a packed house.

### MINSTRELS AT PROCTOR'S

"The Greenwich Village Minstrels" will be an added feature of the bill at Proctor's Twenty-third Street Theatre next week. The cast will consist of winners of a new series of "opportunity night" contests which are being held at this house during the current week.

The minstrel idea is a new slant on neighborhood amateur shows and will undoubtedly be duplicated in all the other Proctor houses. It is calculated to be a business builder for the week before Christmas, which has always been a lean one in the theatres.

### OLGA'S LEOPARDS ON ORPHEUM

CHICAGO, Dec. 9.—Olga's Leopards, late with the Ringling Brothers and Barnum and Bailey Circus, opened for a tour of vaudeville playing through Michigan. Olga is carrying five full grown leopards and two cubs, born eleven weeks before opening in vaudeville at Wichita Falls, Texas.

### BEN MEROFF COMPLAINS

Ben Meroff and Ibach's Entertainers have filed a complaint in the N. V. A., against the Ambassador Orchestra, also playing in vaudeville. Meroff claims that the orchestra is infringing on his idea in using the "Floradora Sextette" bit.

### "GOOD AMERICANS" NEW ACT

"Good Americans," a new act by William Jerome, in which Charles Burke and Charles McDonald will be featured, will open within the next few days. Two women will also appear in the act.



# VAUDEVILLE

## RIVERSIDE

Camilla's Birds switched spots with Nora Jane and Karl as the opener, offering a cockatoo novelty in which the feathered actors participated in a routine of gymnastics, comedy stunts and dancing. One of the birds dances with the grace of a born finale hopper, having a sense of rhythm that is almost human. Another does a tango with the agility and grace of a Pavlova. The birds are well trained and provide a diverting novelty.

An echo of the concert platform is contributed by Jack Little, an accomplished pianist who measures up to his billing, "The Paderewski of Syncopation." He offers a somewhat different pianologue, which features the classics, but has a sufficient dash of popular stuff to provide a delightful contrast. He opens with an operatic selection, follows with impressions of a player-piano laboring with an imperfect roll and later gives a comic impression of the slot machine piano assailing "I'm Sorry, Dear." He winds up with a concert interpretation of "Say It With Music." The act went over nicely and can duplicate its hit of Monday in any of the better class houses.

The Briants were another comedy hit in their pantomimic offering "The Moving Man's Dream." The men have previously been seen at the Hippodrome and in vaudeville with a straight acrobatic routine. Their present dressing up gets their clever work over to greater results than ever. One of the men does a clothing dummy. His partner tosses the seemingly lifeless form all over the place. The man gets in some clever pantomime work that has comedy possibilities and delivers the surprise punch by getting up and walking off at the finish.

Al Wohlman dispensed a collection of mirth provoking stories and songs. He comes on with the square hat of the college grad. Lest the audience fear that he may burst forth into a dissertation on bugology, he announces that he has just graduated from the I. C. S. of Scranton and is on his way to celebrate with his room mate, or rather the fellow who studied out of the same letter box. His gags brought any number of laughs, while his songs got over for all they were worth, especially the Jekyll and Hyde interpretation of "Make Believe."

Edna Aug and Company was awarded the sketch spot and cleaned up with "Day Dreams." Miss Aug essays a scrub woman of the opera house who has succumbed to the irresistible charm of music. Her love for music causes her to neglect her plebian duties and she is discharged. However, she achieves "seventh heaven" by being engaged as lady in waiting to the wife of her favorite tenor. Miss Aug is a comedienne of rare ability. She contrasted the sloppy make-up of the scrubwoman with a gorgeous gown and wowed them with a comic number, "Nerves."

The Beaumont Sisters scored in a reminiscent skit in which they displayed some of their previous successes, giving the younger element of the audience an idea of what wowed variety lovers in the days of Koster and Bials and Tony Pastor.

John T. Murray and Vivian Oakland, who have pinch hit for many a musical show, are back in vaudeville with a clever mixture of comedy and songs that all but stopped the show.

Elsie Janis, radiant and vivacious as ever, walked away with stellar honors of the show with her songs and imitations. As a mimic there has been nobody since Cissie Loftus who can approach the versatile Elsie. Among those coming in for a good natured lampooning at the hands of Miss Janis are Ethel Barrymore, Eddie Foy, George Cohan, Sara Bernhardt and Lenora Ulric as Kiki.

Nora Jane and Karl wind up the bill with a routine of clever dancing. E. J. B.

## VAUDEVILLE REVIEWS

### PALACE

One of the most artistic finished hand-balancing acts on the circuit, Willie Schenk Company in "A European Surprise," gave the show a classy start. The outstanding performance of one of the girls in the act certainly merits her name on the billing.

The second spot held a rather peculiar offering in Baroness De Hollub (Harriet Lorraine) and "Her Sheik" in "Fantasy in Song," a singing act presented in a novel, but inconsistent, manner. The "Sheik," attired in native costume filled in the intervals between Miss Lorraine's songs, and was stationed in the orchestra directly back of the leader. Miss Lorraine appeared first as a Gainsborough girl, then as a "Bird of Prey" vamp, as well as two other types in evening costume.

"Stars of the Future," the new Hocky and Green line-up of youthful proteges, were warmly received, the six girls doing a series of specialties and an ensemble number or two, done in a style that suggested above the average class of talent. The sextette is composed of Jessie Fordyce, late of "The Gingham Girl," Pearl Hamilton, recruited from the ranks of burlesque, according to the placards; Violet Hamilton, Betty Moore, Joan Page, and Helen Schroeder, "found in the Follies" and last seen in the Four Marx Brothers act. Miss Schroeder is a delightful juvenile—ingenue; Jessie Fordyce is a clever little comedienne; Betty Moore is a peppery "jazz baby" and the Misses Page and Hamilton surely can dance.

The popular cartoonist Winsor McKay, whose work is known to most all of the patrons, and credited as the originator of the animated cartoon, gathered no end of laughs with his film of animated, grotesque animals, etc., who were put through their paces, as though they were actually real and alive.

Bernard Granville and his four girlies closed the first half in a singing and dancing skit by Arthur Swannstrom and Carey Morgan, plus an interpolated number or two. The girls rounded out the act in splendid style, while Granville did the stuff he has long been noted for. All of the company dance well, and sing also with an artistic touch.

The second half was opened by Miss Leitzel in an aerial "frolic" that is hardly surpassed by any other similar single. The position the act held is indicative of its merits. Miss Leitzel, late of the circus, is unusually energetic, skillful, as well as the personification of graceful motion.

Raymond Hitchcock delivered his monologue with much more success than at his last appearance here. Some of the old talk remains with some new stuff about prohibition injected. However, two or three of the best laughs are due to extremely old gags and one that is claimed as the property of another artist.

The Duncan Sisters, immaculate in becoming evening gowns and carefully arranged coiffure, surprised the audience by coming on minus the rompers and skinned knee. They sang a new routine of songs, and finished off with a musical bit plus some comedy, proving their veracity to the benefit of the patrons who heartily applauded a new style of Duncan sisters.

The next-to-closing spot held something of a disappointment in Jim McWilliams, the "Painutist," who failed to get under way with sufficient momentum. An earlier appearance would help both him and the show.

Bostock Riding School, with Lillian St. Leon, closed the show, a circus comedy act holding intact those that remained.

M. H. S.

### COLONIAL

All the credit in the world is to be given to Johnny Collins, if the current week's bill at this house is a forerunner of what is to come in the future. This show can be equalled in balance and variety, but it will certainly take an awful lot of money to surpass it. It played smoothly from start to finish, and for speed, beat any show which has been seen here this season. With Vincent Lopez headlining the show, and Ruth Royce also billed in headline letters, good business for the week is assured, in fact, from the looks of the matinee on Monday, the house is going to set a record for pre-holiday business. Monday's attendance broke all records of this season for a week-day.

Another interesting feature of the bill is the appearance, beginning Monday night, of Ruth Royce and Vincent Lopez and his orchestra together in two numbers, one being "The Natchez and the Robert E. Lee," and the other "Chicago." On the opening matinee Miss Royce was spotted fourth, making a perfect position for her following "The Old Vaudevillians," the contrast setting her off to great advantage. The little "comedienne of syncopation" has a routine of numbers which can't miss, and is just one punch after another. She was called back for encore after encore, and could have remained in view indefinitely.

Preceding her was "The Old Vaudevillians," which gave the necessary wallop to the number three spot. The specialties of Leonard Grover, Frank E. McNish, Ed Begley, Eddie Gerard, Kate Rooney, Annie Hart, and Laura Bennett all went over excellently, and the finale led by Annie Hart in "Tim Sullivan's Chowder," resulted in a riot of applause.

Vincent Lopez and his Hotel Pennsylvania Orchestra appeared second after intermission. To enumerate the various qualities of this act, or elaborate on what has already been said, is well-nigh impossible. E. F. Albee has given "The Perfect Playhouse" in Cleveland, and Vincent Lopez is giving the "perfect stage-setting" with his act. The lighting and scenic effects are beautiful, and the arrangements excellent.

Al and Fanny Steadman went on a few minutes before 5 P. M., and at that hour kept the laughs coming with every bit they did for every minute they were in view. These two offer some of the funniest and cleverest bits of clowning to be seen.

Toto is offering a new act, which will please more than any of his past efforts, spotted closing the first half here. As his offerings were more than just "acts," Toto has certainly accomplished a great deal with his new little production. He now has a dancer with him, who does a corking eccentric solo before the finish of the act. For novelties, this act is one revelation after another.

Van Horn and Inez give a snappy start to the show with a sensational skating offering. McFarlane and Palace hold the duce spot with a song cycle, which went over very nicely. The boys have good voices and use them to big results.

Shaw and Lee appeared opening after intermission, and found it easy going with hokum and dance bits. There are some parts of the act which could be strengthened with better material than gags like "sister married a motorman," "more power to her," "conductor's name is Rob Nickels," "water on the knee"—"wear pumps," and others of Joe Miller fame.

The Earles have a wonderful opening to their aerial acrobatic offering, a routine of stunts which make it an exceptionally good act of its kind.

G. J. H.

## BROADWAY

The Roma Duo opened with a well executed dancing act done before a drop depicting a Russian scene. Their skating dance was excellent and the man's single was good. The act finished strong.

Pisano and Landauer followed in a fast moving comedy act. Pisano plays the "wop" and Landauer the "swede." They have come over in the steerage together but have both been in the country before. Landauer has a fine voice and Pisano is strong on the guitar. They keep the laughs coming fast and finish strong with their double singing number. Their best gag was the one about the "glands," monkey glands making the old Americans start monkey business and elephant glands causing the Swedes to go upstairs and throw out their trunks. The act goes strong all the way.

Allen and Canfield have a flirtation and dancing number with the girl carrying the comedy. The boy steps on the girl's foot as they enter dancing; they break, and he pulls the old line about how wonderful she is, to which she replies with a string of wise talk that takes the wind out of his sails. She handles her comedy well and gets a hand on the way she rolls a butt out of "bull" and then smokes it. Both have pleasing voices and carry out the idea of the act fairly well. The ukelele number is pleasing and the whole act is neat and clean.

Homer Miles and Co. present their enjoyable little sketch, "On a Side Street," with Miles taking the part of a wise janitor who acts in the joint capacity of Cupid, adviser and protector to a pair of young folks from the South who parted due to a misunderstanding. A dumb detective is the foil for Miles's comedy. The juvenile in the act is a trifle weak but outside of that the cast is strong and the sketch capably acted. There are laughs aplenty, good lines, good action, a tear or two and fifteen minutes of real pleasure.

Patricola came out and proved that she knows how to handle an audience. They loved her and she went over big. This young lady has a voice, appearance, personality and she can also play the violin when occasion demands. Her duet, in which she sings and plays in obbligato on the violin is by no means an easy feat and she handled it amazingly well, getting a great hand at the finish. Something that attracted attention in her performance on Monday afternoon was the fact that she left a line out of the chorus of "California" each time she sang it. The first time she did it she surprised the orchestra but they got her the second time. She is perfectly at home on the stage and this puts her audience at ease so that they are better able to appreciate her work.

Nellie Arnaut and Brothers have a novelty singing, dancing and violin playing act. All three of the young performers play the violin throughout the act and play well. Miss Arnaut has a nice voice and is good to look at. Besides the dancing and singing routines the trio do some simple acrobatic tricks while continuing with their playing, which gets them rounds of applause. They were forced to take an encore which they richly deserved and finished strong.

Shirley Kellogg and Company closed a bill replete with singing and dancing. Miss Kellogg is gifted with fine looks and build, dramatic ability, personality and an excellent voice. Her act is a more or less pretentious offering with all specially written material, two men, supposed to impersonate memories, governing her actions by announcing her numbers. One of these men was exceptionally bad and the other just bad. They are a great handicap to her and should be coached in their lines as they intone in a sing-song manner that grates on one's nerves. Miss Kellogg is wonderful and would have gone much better if she were not hampered by these two.

C. C.



# VAUDEVILLE

## EIGHTY-FIRST STREET

Manager Lewis certainly had a happy inspiration in framing a "Patrons' Home Talent Week" for the current week. The patrons have entered into the spirit of the occasion. Monday evening's show attracted a full house and there is a large advance sale for the remaining performances. The contests will be held nightly, with the audience selecting two winning acts who will later appear in the elimination contest. In this contest the three victors will be grouped in an act that will be offered as a regular feature of next week's bill.

The current bill is up to the usual standards, with six acts of vaudeville dividing honors with the feature film, "Skin Deep."

The vaudeville section is ushered in by Monroe and Grant in a clever acrobatic and bounding offering. The men are exceptionally clever and have an ability to inject humor into everything they do.

Betty Morgan, assisted by a female accompanist, followed with her delightful character song cycle. She opened with a novelty called "Why I Haven't Got a Jazz Band," explaining lyrically that she had negotiated for Paderewski, Kubelik, Sousa and others to play in her band but they never answered her note. She followed with a comedy plaint about the little song demonstrator that could stand prosperity and quit her job in the "five and ten" to dazzle Broadway, only to find that the Broadway mob does not appreciate her like they did at the ten-cent store. "Bom, Bom, Bom" was another number that got over nicely, with "Panorama Bay" doing splendid service for a closing number.

Musical comedy had a worthy representation in the offering of Lew Seymour and Company, who offered a delightful tabloid called "Are You a Lawyer?" The action is set in a lawyer's office. The lawyer is long on optimism but short on clients. He has advertised for a stenographer. He is phoning his wife when the first applicant walks in. He had planned to spend a quiet evening at home. After a slant at the doll he immediately phones and calls it off. In rapid succession three others enter the contest for the job. They are different and distinct types of the girl of the hour, consisting of the flapper, the stuttering girl and the hard-boiled Jane from Avenue Ten. They attempt to rush him in making a selection, with the three walking out and leaving a free field for the first applicant. They return later, as clients. The offering is studded with bright lines and situations which are punctuated with a series of song and dance interpolations. Seymour is a pleasant appearing juvenile that handles his role to a nicety and is supported by a bevy of attractive girls who also do well in their respective roles. The act is a pleasant feature for any bill.

Tom Swift and Mary Kelley scored their usual hit in their delightful mixture of songs and nonsense, "Gum Drops." The fact that Swift has given Mary's rival a motor car for her birthday and has only given Mary a bag of gum drops for hers gives excuse for the cross-fire. Tommy finally convincing her that the reason he didn't give her the auto was because he didn't want to put her to the expense of having to buy tires, gas and other essentials. After which Mary apologizes for having misunderstood him, to the accompaniment of roars from the audience. Miss Kelley also rendered a solo and harmonized with her partner for a double at the finish.

Huston Ray, concert pianist and composer, duplicated his previous success with his duo-art novelty. A motion picture introduction acting the story of Rigoletto, with a mechanical piano playing the aria, serves as an opener for this act. Ray then follows with a series of operatic and classical selections.

James Doyle, formerly of Doyle and Dixon, has formed a vaudeville alliance with Evelyn Cavanaugh. The couple offered an entertaining flirtation bit called "The Lobby," which was interspersed with songs and dances.

E. J. B.

## CENTRAL

The show opens with the usual unnecessary prologue which fades easily into the first act, consisting of one song, "Molly Malone" done by Ann Toddings and the members of the ensemble. The young lady has a good voice and the number proves to be a good opener. This is the first view of the chorus and after seeing them, persons in the audience were glad the revue portion was so short. There are about six good looking and well built girls, which is a fair average at that.

Florence Schubert pleased with a fine voice and "a grand piano." She plays well and accompanies herself to several songs which she gets across with clear diction and the excellence of her vocal qualities. Her opening song about personality is not well chosen as this is the least notable feature of her work.

The Purcella Brothers come on and give a great exhibition of nut comedy. They have a lot of crazy hoke songs that they sing with good voices and put over so fast that the audience hardly has a chance to learn that it is being buncoed. They lower a rope at one end of the stage as if to go into an acrobatic act but change swiftly into another hoke song. In this act Cummings comes on with a couple of foot-cuffs and takes the opportunity to dance. Clarence Harvey, we believe it is, does the same thing. Both score and it looks as if they were making the going pretty tough for the Purcella Brothers until the latter pair attach the cuffs to each other leg-to-leg and go through the finest, fast novelty double routine seen in some time. This puts the act over for a knockout finish.

Keno and Green, with Keno as the post-man getting off some chatter about the old gray coat his father wore were a laugh all the way through. Some of Keno's quick changes were great and his sheik was a hokum howl. The act scored all the way and finished with some good dancing. The nut comedy is great.

Kyra is delightful. A young woman of pleasing proportions, she dances with exceptional grace. Her arms and hands are truly wonderful and she works well up to the standard of the best Oriental dancers. Each of her episodes are tastefully set and staged, with girls helping out the general scheme. Her Javanese temple dance is the outstanding feature of the act. She does some nautch work that is saved by a miracle from the slightest tinge of vulgarity. It takes art to do a thing like that.

Roy Cummings, assisted by Irene Shaw, went after the audience with all his might and that sure is mighty. His willingness to kill himself for a laugh got the laughs for him and although the act is hoke it is sublime hoke. We notice we have used the word hoke several times during this write up. Find us a word to takes its place and we will give hoke a rest. It describes what we mean. Cummings is funny. Cummings takes falls that seem impossible and gets away with them. Cummings pulls bits we have never seen before. Cummings has a great act and we dare anyone to deny it.

Then Frances White, looking in much better condition than when we last saw her, being down to her normal weight, did her routine of fresh, clean songs with that inimitable Frances White touch. The work of an artist who knows the value of every twist in her voice and turn of her hand, head, eyes and body. A performer who has endeared herself into the hearts of the multitude and whose popularity is caused by hard work and a willingness to give always the best of which she is capable in order to give her audiences their money's worth.

The revue portion is inconsequential being marked principally by the great work of Cummings and a fine dance by Kyra and Raffaelli. Ann Toddings, Jack Keller, Florence Schubert, and the rest of the cast also do well.

C. C.

## PALACE

(Chicago)

Another splendid bill, with Sophie Tucker held over, and doing a new act which delights her admirers even more than her preceding effort. From start to finish it is a bill of fast vaudeville.

Jack and Jessie Gibson opened the show with stunts on bicycles which was great in itself, but offered so attractively that the offering has double value.

Williams and Taylor, in the second spot, scored with dancing, singing and comedy, going over unusually strong for that position.

"Good Medicine," a comedy sketch done by Howard Smith, Mildred Barker and Lillian Schaefer, provided capital entertainment. The piece concerns a young couple, the husband being a doctor willing to take a clerk's job in order to fill the pantry with some food. Refusing to prostitute his profession for mere money, he falls in soft with a rich old lady.

Ida Mae Chadwick and Dad registered strongly in a comedy success, in spite of the fact that they arrived at the house too late for a rehearsal with the orchestra. It would seem almost impossible for such an act to get by under those conditions, but it came through with flying colors. Miss Chadwick complimented Dan Russo and His Orchestra for the splendid cooperation given the offering.

Frank Hurst and Ed Voght, another comedy turn, followed, and their fooling, as well as Hurst's singing, found decided favor. The encore bit which Hurst sings and his partner, unseen, behind him doing the gesture was a riot, despite the fact that the bit is not so new.

Sophie Tucker, moved up a notch on the bill, scored her usual hit and more. All of her songs were new and done in her inimitable style.

Van and Corbett held the next to closing position and served admirably as a laugh getter. The act is more or less familiar to local fans, who can't get enough of it.

Billy Lamont Trio closed the show with a wire act in which a little girl is the particular star. The act has such entertaining value that the patrons remained with it until the curtain.

R. E. R.

## GARRICK

(Chicago)

"The Frolics of 1922," headed by Herman Timberg, is one of the best vaudeville shows which have played here under the Shubert banner, the first half of the show being the strong part. The show is started by a prologue, in which a producer promises the theatre patron something new in vaudeville. After an ensemble bit, with the entire chorus doing a number which gives each of them an opportunity to do a specialty, Hattie Darling and Sammy Timberg scored heavily with a refined musical offering. Sammy Timberg is a wizard of the piano, while Miss Darling delivers several numbers to very good results.

The Else and Paulsen revue followed, being an entertaining dance offering, all the terpsichorean work being done on ice-skates. An Apache done in this manner went over with a bang.

Herman Timberg amused with his chatter, but scored heaviest when he accompanied Audrey McVey on the violin, while she sang several "blues" numbers. Nat Nazzaro and Company, with Buck and Bubbles, were next. Buck and Bubbles now make their entrance from the audience, announcing that they've been thrown off the stage three times already. The two colored boys had things their own way, getting their comedy, songs, dance and piano bits over easily.

The unit portion of the show followed, and wasn't quite up to the expectations set by the first half. It was done in seven scenes, which had a few bright spots, but not enough of them.

R. E. R.

## STATE LAKE

(Chicago)

Selbini and Grovini open the State Lake bill this week with what might be called a little bit of everything, from juggling to acrobatics. Outside of the fact that the man in the act indulges in entirely too much laughing in an effort to produce laughs, he is all right and works with amazing speed. The act received a cordial reception for an opener. The woman in the act would benefit by changing to some other kind of a costume.

John and Winnie Hennings open up slow, but make up for it when they get into their piano bit, which is cleverly done. Also his business with the trombone is good for a laugh at any time. There is one "blue" verse he recites which has no place in any vaudevillian's repertoire in which a mother tells her son his father was an engineer and he was his first wreck.

Paul Decker and company have a clever sketch, full of comedy situations, well acted and containing a good moral. A husband tries to cure his wife of enlarging on gossip and spreading it by telling his wife's friend a story for her to repeat to his wife so he can get the goods on her and show her how she exaggerates. The story he tells is about a friend of his who happens to be calling on them at the time, and as a result of it all sorts of complications occur which make the matter very funny.

Cahill and Romaine follow with some hokum comedy that went big, one of them working in blackface and being the foil for the other. One of them pulls a political argument in Greek dialogue that's a scream.

Gus Edwards and his revue was next. Gus still has Alice Furness and Chester Fredericks with him, who outside of Gus himself, are the stars. Alice sings very pleasantly, but it remains for Chester Fredericks to put the real pep and go into the revue with his wonderful dancing. If Chester keeps his present work up a brilliant future is assured and Gus can add one more star to his list of proteges.

Marmein Sisters, who have made themselves nationally famous as international dancing stars, certainly deserved a better spot on the bill than a closer. Their work is hard to equal in vaudeville or any other place, and in view of the fact they could hold any spot on the bill, they should be given the chance.

Eva Fay and Sandy did not appear at this show.

R. E. R.

## DOROTHY RAYMER ROUTED

Dorothy Raymer, winner of an opportunity contest recently held at the Fifth Avenue Theatre, has been given a two year route over the Keith and Orpheum Time. The neighborhood theatres are capitalizing this in stimulating an interest among local talent, holding it up as an illustration that vaudeville is ready to give new blood a chance and that these contests afford unusual opportunity for embryo performers to display their wares.

## "COLONIAL NEWS" ISSUED

The Colonial News, a weekly paper, made its first appearance at Keith's Colonial Theatre this week. It is a four-page magazine containing among other features a time-table program of the current week's bill, and news items about Keith artists. It will be distributed and mailed to the patrons of the theatre every week.

## "FAVORITES OF PAST" ROUTED

Hocky and Green's old-time combination "Favorites of the Past," has been routed over the Western Vaudeville Circuit, opening at Evansville the week of December 17, and closing at Elgin, Ill., the week of May 7.

The cast of the act includes Charles A. Loder, Katerina Marco, Harry Bertlett, May Hoey and Frances Singlehurst. Tom Powell of Chicago arranged the bookings.



# VAUDEVILLE

## REGENT

(Last Half)

The bill at the Regent this week is strong and well-balanced throughout. Every act went over with a bang from the finely rendered overture by the Regent orchestra to the "Regent Fashion Promenade."

Cardare and Cooke opened the bill with a thoroughly enjoyable mixture of comedy, bicycling and dancing. The best work was done in the dancing where this clever man and woman pair gave first an Apache dance and then a Bowery tough dance, exhibiting a fine pantomimic ability.

Malinda and Dade strutted on to the stage in second position and were greeted with a storm of applause. They had played the house before and were old favorites. They went through their song and dance routine from their opening song to their closing dance and stopped the show, being the first of two acts on the bill to accomplish this feat. Dade made a speech in which he told the length of time allotted to him and said that they were three minutes over as it was, but thanked the audience for their appreciation.

Paul-Hill and Co., two men and a woman, one of the men working as a burlesque female impersonator, provided a laugh a minute. Using the hokiest joke ever seen on the stage they were as funny as could be and showed many original bits. Hill uses a trick mustache and a serious manner and they go through the repertoire from dramatic scenes to quick changes. The audience were with them all the way and missed none of the comedy.

Yates and Carson continued the good work, getting laughs out of their clever material. Yates is delivering a speech about being through with women when Miss Carson crosses his path and he says, "Well that's different." From then on the laughs come fast, and while some of the gags are in their second childhood the couple manage to put them over, there being enough new stuff in the act to strike a fair average.

Then came the second show-stopper of the evening with Harry Stoddard and his Stanley Orchestra. This act improves as it goes on, it having been the pleasure of this reviewer to catch it when it first opened. It will be reviewed in more detail under "New Acts."

Following the orchestra, Bob Willis told several stories in his inimitable style. He also struck a fair average as to age of material but his stories were so neatly turned that the point was always seen by the audience and fully appreciated. His style is pleasant and the act goes over fine.

Next came the "Regent Fashion Promenade" with beautiful Harlem girls exhibiting beautiful creations in costumes, hats, lingerie and shoes, furnished by leading Harlem merchants. The audience is asked to vote for its favorite girl and some of the young ladies showed talent worthy of Broadway productions and won rounds of applause for their clever work. The shoes were furnished by Geller, the gowns and sportswear by the Betty Bates shop, lingerie by Siera. Other shops in the neighborhood came in for their share of applause through the excellence of their exhibits. C. C.

## PROCTOR'S 23rd STREET

(Last Half)

The usual six act vaudeville bill and the notion picture feature, "Ebb Tide," divide honors on the new bill here. In the vaudeville section they are saying it with music with a vengeance. Practically every act on the bill offers music either in song or as an instrumental number.

The Norvelles give the bill a flying start with a trapeze offering and feats of strength that combine artistry and thrills. Their whirling finish suspended in air brought down the house with vociferous applause.

Waldron and Watson, two male comics, followed with an intimate slant on theatrical life called "Back Stage." One of the men does a stage-struck hick and the other assumes a role reminiscent of Billy Van's "Props." The hick is presumably trying out a vaudeville act and is dependent upon the property man for suggestions. This gives impetus for some riotous comedy situations, crisp dialogue and several songs, all of which was put over in neat fashion.

Gus King's Melody Land was the musical flash act of the bill. It includes the featured member, two girls and two boys who are heard to advantage in a routine of instrumental numbers that sets the mob in raggy motion. The kid of the act handles the comedy in between and puts over his stuff with the finish of a veteran. The act is a good feature for small time.

Lane & Harper also tickled the risibilities of the audience with their "Bits of Wit." They are still utilizing their vaudeville baseball feature to advantage and seem to be improving with each successive showing.

Briscoe and Raub, another mixed team, offer a delightful absurdity called "The Brave Coward." The action centers around a dentist shop. The man has been decorated for heroism in the World War, yet is afraid to brave the dentist in his lair. A wise crack wins him a right to the jaw which knocks out the tooth and thereby obliterates his fear of the forceps. The act is interspersed with comedy and song that gets over to good advantage.

The Dawson Sisters, carrying their own accompanist, wound up the show with a series of dances. The girls open with a precision dance, sandwich solos between and close with another snappy double number. E. J. B.

## JEFFERSON

(Last Half)

A tremendous bill for three a day house, making one of the best shows we've seen at any vaudeville house in weeks. Whether or not it is to combat the ten act show being given at another nearby theatre, the patrons are the gainers and fortunate in being able to see a consistently good array of talent, especially the comedians.

The Five Avalons opened with a classy wire act that brought forth spontaneous rounds of applause. One of the two men did a Frisco on the wire, closing with some Russian steps, while the girls did a regular routine of dances and stunts, the former including a Spanish dance. The offering certainly has class, speed and pretty costumes as well as other good points.

George Morton, in blackface, gathered not a few laughs with his songs, monologue and other comedy bits. The first half of his time was taken up with a song and material about his girl, etc., and toward the close of the act he picked on a ukulele, sang and got off some funny stuff.

Any dancing act with such an irresistible dancer as Lucille Ballantine is bound to get over with a bang, which is not the last reason why Sheldon Ballantine and Heft scored so strongly. With the aid of full stage and neat eyes, the trio, one of whom was at the piano most of the time, presented a program of dances delightful every moment of the running time of the act. The pianist filled in the intervals with clever material, while Miss Ballantine and her partner did the rest. Becoming costumes, a variety of steps done in real musical comedy style, contributed toward making the offering a most desirable big time act.

York and Maybelle, with different kinds of comedy ranging from a touch of hoke to their own original bits, gathered no end of laughs, with scarcely an effort. Not for a moment was the comedy let down, but was consistent throughout. The first part of the act with the girl playing straight got across easily, and toward the end of the performance the female attire of the man scored heavily, bringing out the couple for an extra bow and almost stopping the show.

A corking miniature musical comedy, "The Speedsters," with a cast of several girls, and six principals, which included at least two great comedians, a juvenile and prima-donna, was a knockout from start to finish. The act is unusually funny and well written, the comedy being the main issue, not overclouded by the girl part of the act. The locale is a hick jail where speedsters are fined or incarcerated, etc. The work of the entire company was excellent, especially the principals, who were the most unspoiled and business-like we've seen in some time; the laugh getters especially.

Harry Mayo, baritone, sang a pleasing cycle of songs, mostly high-class ballads, and varied his singing act with an operatic excerpt, as well as a clever recitation and humorous lines here and there. Mr. Mayo in addition to a voice that is well known, has a sense of humor and unlike many of the tenors and baritones in vaudeville does not think it below his dignity to get away from a hard and fast routine.

Lyons and Yosco, another well known musical, singing and comedy team, held the next to closing spot, scoring as usual. The team is one of the favorites at this house.

Mae Devereaux and Band closed the show, with a performance that could have been a little stronger, and put across with more pep and punch. The nine piece orchestra was certainly capable of doing better than it did; possibly it did not wish to make too much noise and just shine their prima-donna. Miss Devereaux sang several songs, the last one being the best, for it was done with some signs of life. M. H. S.

## TANGUAY BACK ON LOEW TIME

Eva Tanguay, who has been pinch hitting between Schubert units and the Loew Circuit as a box office card, was booked in for the first half of the current week at Loew's Gates Theatre, located in the Bushwick section of Brooklyn.

The cyclonic comedienne recently played to a \$30,000 week at Loew's State Theatre, New York, and later fulfilled a record breaking engagement at the Metropolitan, another of the Loew Theatres in the Borough Hall district of Brooklyn. Her salary has been \$2,500 a week for both the Loew and unit engagements.

## VIRGINIA MILLIMAN IN ACT

Virginia Milliman is returning to the stage after a retirement of two years in a new vaudeville act which has been booked on the Keith Circuit. It has been prepared for her by Herbert Fields, son of the famous Lew. The act consists of two scenes from modern dramas and three special numbers.

## ALBERTO ON ORPHEUM TIME

SAN FRANCISCO, Dec. 11.—Harold Alberto, the magician, returned last week from Australia and other countries where he has been touring for the past three years and opened at the Orpheum theatre in his act, "The Gay Deceiver."

## PROCTOR'S FIFTH AVE.

(Last Half)

This theatre is celebrating its forty-ninth anniversary. The lobby is garbed in bunting and flags. A spirit of carnival permeates the theatre and a rollicking bill assists in sustaining this atmosphere of jollity and good cheer.

The only discordant note is an over abundance of full stage acts, which on Thursday afternoon marred the continuity of an otherwise entertaining bill by causing a number of waits. Manager McQuade will undoubtedly remedy this defect.

"Lonesome Manor," the latest effort of the prolific Paul Gerard Smith, was easily the high spot of the bill. Every now and then vaudeville discovers an author who dares to tread from the beaten path. Everett Ruskey had quite a vogue some years ago with his delightful playlets. Now we have Paul Gerard Smith. The latter gains his appeal in that he is able to transfer episodes from the book of life which both in characterization and naturalness are uncannily natural. His latest effort is not set in bucolic regions, as you might suspect from the title. Rather it is set in the main stem of Broadway, right before the little stand back of the Times Building that sells out of town papers and which is the intermediary for many a wanderer who failed in his purpose and is ashamed to face the jeers of his or her townspeople. Nevertheless they keep in touch with their home town through the medium of the local gazettes.

The characters of the playlet are the news-tender, a down in the heel sport whose penchant for slow horses and fast women has worn him down to optimism and a thin dime and a girl, who is also playing at the great game of bluff. Both are products of the corned regions. Both have too much pride to go home. She wants to get her home town paper, but hasn't the price. He has the paper and nothing else. This places them upon a plane of equality. The ensuing dialogue, punctuated with an abundance of bright lines and homely philosophy, reveals that both are pledged to someone else, but will not exercise their option until they have gotten a break. When later they find, through the paper, that their flames have double-crossed them, they decide to retaliate. The newstender comes to the rescue with a ten spot to pilot them over their matrimonial voyage. Frank Dixon and Marguerite Murphy were admirable in the leading roles, with the newstender being creditably portrayed by an untried young man. This act is decidedly of big time calibre. Aside from being thoroughly entertaining it also sounds a human note.

The California Ramblers, a ten piece orchestra, was another bright feature of the bill and provided a musical treat. Their repertoire included practically every popular hit of the hour, which they rendered in its own inimitable way.

Ed Janis and three girls combine forces in a pretentious dance revue that includes everything that is anything in a dancing way. Several snappy solo dances by Janis all but stopped the show. Two of the girls confined themselves to precision numbers, while the other girl contributed a clever oriental and toe dance.

Margaret Ford pleased as usual with her song repertoire in which she displayed her dual voice to advantage, while Henry and Moore were as delightful as ever in their combination of nifty nonsense and songs, captioned "Escorts Supplied."

Butler and Parker cleaned up with a novelty, "Don't Make Me Laugh," in which the man does a stage manager to the girl's Hebe comic. The girl sings "Second Hand Rose" in a fashion that smacks of Fanny Brice although not announced as an imitation.

John Jess and Company have a comedy skit on Irish-American life called "A Little of Old New York." The skit is entertaining although based upon familiar ingredients.

Harry and Harriet Seaback opened the show with an athletic novelty, while Ruth Harvard, Winifred and Bruce closed the show with a program of acrobatics. E. J. B.

## FRANKLIN

(Last Half)

For variety and an exceptionally well-balanced bill, Manager Fortheringham could boast of a show here during the last half of the week which could hold its own with the best. From the second act down to the last, it was one continual punch after another. The first offering was entertaining mostly to the kiddies, and therefore shouldn't be omitted from the list of those deserving credit. It was Andrew's Bears, who did roller-skating, walking on balls, barrels, and other stunts which should have received more applause from the grown-ups than they did.

Eugene Rowland and Company was the number two act. Rowland is the new billing of Lew Rose, and is a better name for his type of act, as it is a high-class singing offering. He is assisted by Raul Poinague at the piano, who also does a solo in keeping with the standard set by the numbers which Rowland sings. Here is a tenor voice, which is indeed rare in vaudeville, and is a treat to listen to. Rowland's rendition of "Macushla," and "Roses of Picardy" among others, rival the best which has been heard on the two-day. He can step into any bill with his voice and be assured of success.

Russ Brown and Gene Whittaker kidded their way into a hit. With sure-fire material and a delivery of it that can't miss, these two won the good graces of the audience and held it from start to finish.

Richard Kean offered a contrast which went to

strengthen the variety angle of the show so much more, with his dramatic offering in which he appeared in several famous characters. All are done excellently, and his take-off on Shylock went exceptionally well.

Pisano and Landauer also found favor. They will be fully reviewed under new acts.

There are dance acts by the hundreds in vaudeville, and to see one that is really different makes the entire evening worth while. If there is another combination who do a song and dance offering, containing the youthful appeal, which Richard Keene and Bernice Speer's does, we have as yet to see it. In mentioning the two principals, it is only fair to add Violet Palmer, who also sings and handles the piano end, for she adds materially. Keene and Miss Speer have what is very rare among juvenile artists, and that is lovable personalities without an atmosphere of conceit. Keene's solo dance stopped the show, following which Miss Palmer, (who could take any number of beauty prizes), played a Kreisler number first as written, and then with a jazz version of her own, using breaks and runs which rivals those of Zex Confrey's, or Edythe Baker's. This went over with a bang, and to top this, Bernice Speer did a solo dance the like of which hasn't been done by anyone in vaudeville. This kiddie is the Ann Pennington of the near future, which statement is by no means exaggeration. In closing the show, the trio were called back, stopping the picture from going on, which is surely something worth talking about, especially as the act seems to be framed more for appeal, than applause. G. J. H.

## HAMILTON

(Last Half)

The big draw for the entire week here is the "Fashion Promenade" done by a cast of thirty-five girls recruited from the neighborhood. All the apparel worn in the revue, which ranged from lingerie, to shoes, hats, coats, evening gowns, afternoon frocks, furs, etc., were donated by the local merchants. Dan Burns, manager of the Hamilton staged the "Promenade," and had the girls go through their bits like professionals. Perhaps the best thing about it which received applause from the audience on the rise of the curtain, was the beautiful setting which Burns had fixed up for the "fashion show." Two golden pillars of silken cloth, illuminated in the interior, giving a soft glow to the stage, a beautiful fountain and flowers, with water playing continuously with concealed lights in the fountain, were just a few of the details of this setting, which could serve for any big production.

The vaudeville bill was just fair, a few bright spots being injected here and there. Frank Work and Company didn't do quite so good in the opening spot, with a comedy tumbling offering, owing to the comedy, which detracted from the merits of his acrobatic work.

Leonore Kern didn't speed up the show any too much in the second spot with a song cycle, in which she was assisted by a pianist. The act is not only amateurishly routine, but Miss Kern should take about two or three months, even more, out of New York to acquire more finish, before ever showing in a local house. She has a fairly good voice, but has evidently been ill-advised in the framing of her act. The easel, announcing the character of each number, such as "An Italian Girl," "The French Apache," "A Prima Donna," is silly, for it seems that though her characters are not going to be convincing, and must be labeled in advance.

Gibson and Connelli have returned to their old vehicle "The Honey Moons," which still seems to be able to serve them well. It held an appeal which didn't miss here, and went over very nicely.

Harry Rose is one "nut" comedy single that is welcome to vaudeville. Rose has a style that is different from the majority of vaudeville male artists, and a personality that just makes the audience like him. He'll do for any bill.

Ray and Emma Dean found the going easy, Ray Dean's "nancy-rube" character being sure fire in the way he handles it. They stopped the show with the dance bit at the finish.

Ona Munson and her six boys have made a few changes in the act since it was last seen here, in the way of numbers and dances. Some of the boys are also new. It entertained all the way through. G. J. H.

## ESSAY CONTEST FOR "STARS" ACT

A special exploitation stunt in the way of an "essay contest," will be held at the Colonial Theatre next week, in conjunction with the appearance of "The Stars of the Future" at that theatre. A trailer and heralds are being displayed at the Colonial this week, announcing that for the best essays on what girl in the act the patron likes best, and why, two prizes will be given. The Keith office is offering the first prize, to consist of twenty-five dollars in cash, and the second prize, of fifteen dollars, is being given by Hockey and Green, producers and owners of the act.

## NORMAN FIELD IN NEW YORK

CHICAGO, Dec. 9.—Norman E. Field, general manager for Jones, Linick and Schaefer, is now in the East scouting for vaudeville acts.



# VAUDEVILLE

## EIGHTY-FIRST STREET

Manager Lewis certainly had a happy inspiration in framing a "Patrons' Home Talent Week" for the current week. The patrons have entered into the spirit of the occasion. Monday evening's show attracted a full house and there is a large advance sale for the remaining performances. The contests will be held nightly, with the audience selecting two winning acts who will later appear in the elimination contest. In this contest the three victors will be grouped in an act that will be offered as a regular feature of next week's bill.

The current bill is up to the usual standards, with six acts of vaudeville dividing honors with the feature film, "Skin Deep." The vaudeville section is ushered in by Monroe and Grant in a clever acrobatic and bounding offering. The men are exceptionally clever and have an ability to inject humor into everything they do.

Betty Morgan, assisted by a female accompanist, followed with her delightful character song cycle. She opened with a novelty called "Why I Haven't Got a Jazz Band," explaining lyrically that she had negotiated for Paderewski, Kubelik, Sousa and others to play in her band but they never answered her note. She followed with a comedy plaint about the little song demonstrator that could stand prosperity and quit her job in the "five and ten" to dazzle Broadway, only to find that the Broadway mob does not appreciate her like they did at the ten-cent store. "Bom, Bom, Bom" was another number that got over nicely, with "Panorama Bay" doing splendid service for a closing number.

Musical comedy had a worthy representation in the offering of Lew Seymour and Company, who offered a delightful tabloid called "Are You a Lawyer?" The action is set in a lawyer's office. The lawyer is long on optimism but short on clients. He has advertised for a stenographer. He is phoning his wife when the first applicant walks in. He had planned to spend a quiet evening at home. After a slant at the doll he immediately phones and calls it off. In rapid succession three others enter the contest for the job. They are different and distinct types of the girl of the hour, consisting of the flapper, the stuttering girl and the hard-boiled Jane from Avenue Ten. They attempt to rush him in making a selection, with the three walking out and leaving a free field for the first applicant. They return later, as clients. The offering is studded with bright lines and situations which are punctuated with a series of song and dance interpolations. Seymour is a pleasant appearing juvenile that handles his role to a nicety and is supported by a bevy of attractive girls who also do well in their respective roles. The act is a pleasant feature for any bill.

Tom Swift and Mary Kelley scored their usual hit in their delightful mixture of songs and nonsense, "Gum Drops." The fact that Swift has given Mary's rival a motor car for her birthday and has only given Mary a bag of gum drops for hers gives excuse for the cross-fire. Tommy finally convincing her that the reason he didn't give her the auto was because he didn't want to put her to the expense of having to buy tires, gas and other essentials. After which Mary apologizes for having misunderstood him, to the accompaniment of roars from the audience. Miss Kelley also rendered a solo and harmonized with her partner for a double at the finish.

Huston Ray, concert pianist and composer, duplicated his previous success with his duo-art novelty. A motion picture introduction acting the story of Rigoletto, with a mechanical piano playing the aria, serves as an opener for this act. Ray then follows with a series of operatic and classical selections.

James Doyle, formerly of Doyle and Dixon, has formed a vaudeville alliance with Evelyn Cavanaugh. The couple offered an entertaining flirtation bit called "The Lobby," which was interspersed with songs and dances. E. J. B.

## CENTRAL

The show opens with the usual unnecessary prologue which fades easily into the first act, consisting of one song, "Molly Malone" done by Ann Toddings and the members of the ensemble. The young lady has a good voice and the number proves to be a good opener. This is the first view of the chorus and after seeing them, persons in the audience were glad the revue portion was so short. There are about six good looking and well built girls, which is a fair average at that.

Florence Schubert pleased with a fine voice and "a grand piano." She plays well and accompanies herself to several songs which she gets across with clear diction and the excellence of her vocal qualities. Her opening song about personality is not well chosen as this is the least notable feature of her work.

The Purcella Brothers come on and give a great exhibition of nut comedy. They have a lot of crazy hoke songs that they sing with good voices and put over so fast that the audience hardly has a chance to learn that it is being buncoed. They lower a rope at one end of the stage as if to go into an acrobatic act but change swiftly into another hoke song. In this act Cummings comes on with a couple of foot-cuffs and takes the opportunity to dance. Clarence Harvey, we believe it is, does the same thing. Both score and it looks as if they were making the going pretty tough for the Purcella Brothers until the latter pair attach the cuffs to each other leg-to-leg and go through the finest, fast novelty double routine seen in some time. This puts the act over for a knockout finish.

Keno and Green, with Keno as the post-man getting off some chatter about the old gray coat his father wore were a laugh all the way through. Some of Keno's quick changes were great and his sheik was a hokum howl. The act scored all the way and finished with some good dancing. The nut comedy is great.

Kyra is delightful. A young woman of pleasing proportions, she dances with exceptional grace. Her arms and hands are truly wonderful and she works well up to the standard of the best Oriental dancers. Each of her episodes are tastefully set and staged, with girls helping out the general scheme. Her Javanese temple dance is the outstanding feature of the act. She does some nautch work that is saved by a miracle from the slightest tinge of vulgarity. It takes art to do a thing like that.

Roy Cummings, assisted by Irene Shaw, went after the audience with all his might and that sure is mighty. His willingness to kill himself for a laugh got the laughs for him and although the act is hoke it is sublime hoke. We notice we have used the word hoke several times during this write up. Find us a word to takes its place and we will give hoke a rest. It describes what we mean. Cummings is funny. Cummings takes falls that seem impossible and gets away with them. Cummings pulls bits we have never seen before. Cummings has a great act and we dare anyone to deny it.

Then Frances White, looking in much better condition than when we last saw her, being down to her normal weight, did her routine of fresh, clean songs with that inimitable Frances White touch. The work of an artist who knows the value of every twist in her voice and turn of her hand, head, eyes and body. A performer who has endeared herself into the hearts of the multitude and whose popularity is caused by hard work and a willingness to give always the best of which she is capable in order to give her audiences their money's worth.

The revue portion is inconsequential being marked principally by the great work of Cummings and a fine dance by Kyra and Raffaelli. Ann Toddings, Jack Keller, Florence Schubert, and the rest of the cast also do well. C. C.

## PALACE

(Chicago)

Another splendid bill, with Sophie Tucker held over, and doing a new act which delights her admirers even more than her preceding effort. From start to finish it is a bill of fast vaudeville.

Jack and Jessie Gibson opened the show with stunts on bicycles which was great in itself, but offered so attractively that the offering has double value.

Williams and Taylor, in the second spot, scored with dancing, singing and comedy, going over unusually strong for that position.

"Good Medicine," a comedy sketch done by Howard Smith, Mildred Barker and Lillian Schaefer, provided capital entertainment. The piece concerns a young couple, the husband being a doctor willing to take a clerk's job in order to fill the pantry with some food. Refusing to prostitute his profession for mere money, he falls in soft with a rich old lady.

Ida Mae Chadwick and Dad registered strongly in a comedy success, in spite of the fact that they arrived at the house too late for a rehearsal with the orchestra. It would seem almost impossible for such an act to get by under those conditions, but it came through with flying colors. Miss Chadwick complimented Dan Russo and His Orchestra for the splendid cooperation given the offering.

Frank Hurst and Ed Voght, another comedy turn, followed, and their fooling, as well as Hurst's singing, found decided favor. The encore bit which Hurst sings and his partner, unseen, behind him doing the gesture was a riot, despite the fact that the bit is not so new.

Sophie Tucker, moved up a notch on the bill, scored her usual hit and more. All of her songs were new and done in her inimitable style.

Van and Corbett held the next to closing position and served admirably as a laugh getter. The act is more or less familiar to local fans, who can't get enough of it.

Billy Lamont Trio closed the show with a wire act in which a little girl is the particular star. The act has such entertaining value that the patrons remained with it until the curtain. R. E. R.

## GARRICK

(Chicago)

"The Frolics of 1922," headed by Herman Timberg, is one of the best vaudeville shows which have played here under the Shubert banner, the first half of the show being the strong part. The show is started by a prologue, in which a producer promises the theatre patron something new in vaudeville. After an ensemble bit, with the entire chorus doing a number which gives each of them an opportunity to do a specialty, Hattie Darling and Sammy Timberg scored heavily with a refined musical offering. Sammy Timberg is a wizard of the piano, while Miss Darling delivers several numbers to very good results.

The Else and Paulsen revue followed, being an entertaining dance offering, all the terpsichorean work being done on ice-skates. An Apache done in this manner went over with a bang.

Herman Timberg amused with his chatter, but scored heaviest when he accompanied Audrey McVey on the violin, while she sang several "blues" numbers. Nat Nazzaro and Company, with Buck and Bubbles, were next. Buck and Bubbles now make their entrance from the audience, announcing that they've been thrown off the stage three times already. The two colored boys had things their own way, getting their comedy, songs, dance and piano bits over easily.

The unit portion of the show followed, and wasn't quite up to the expectations set by the first half. It was done in seven scenes, which had a few bright spots, but not enough of them. R. E. R.

## STATE LAKE

(Chicago)

Selbini and Grovini open the State Lake bill this week with what might be called a little bit of everything, from juggling to acrobatics. Outside of the fact that the man in the act indulges in entirely too much laughing in an effort to produce laughs, he is all right and works with amazing speed. The act received a cordial reception for an opener. The woman in the act would benefit by changing to some other kind of a costume.

John and Winnie Hennings open up slow, but make up for it when they get into their piano bit, which is cleverly done. Also his business with the trombone is good for a laugh at any time. There is one "blue" verse he recites which has no place in any vaudeville's repertoire in which a mother tells her son his father was an engineer and he was his first wreck.

Paul Decker and company have a clever sketch, full of comedy situations, well acted and containing a good moral. A husband tries to cure his wife of enlarging on gossip and spreading it by telling his wife's friend a story for her to repeat to his wife so he can get the goods on her and show her how she exaggerates. The story he tells is about a friend of his who happens to be calling on them at the time, and as a result of it all sorts of complications occur which make the matter very funny.

Cahill and Romaine follow with some hokum comedy that went big, one of them working in blackface and being the foil for the other. One of them pulls a political argument in Greek dialogue that's a scream.

Gus Edwards and his revue was next. Gus still has Alice Furness and Chester Fredericks with him, who outside of Gus himself, are the stars. Alice sings very pleasantly, but it remains for Chester Fredericks to put the real pep and go into the revue with his wonderful dancing. If Chester keeps his present work up a brilliant future is assured and Gus can add one more star to his list of proteges.

Marmein Sisters, who have made themselves nationally famous as international dancing stars, certainly deserved a better spot on the bill than a closer. Their work is hard to equal in vaudeville or any other place, and in view of the fact they could hold any spot on the bill, they should be given the chance.

Eva Fay and Sandy did not appear at this show. R. E. R.

## DOROTHY RAYMER ROUTED

Dorothy Raymer, winner of an opportunity contest recently held at the Fifth Avenue Theatre, has been given a two year route over the Keith and Orpheum Time. The neighborhood theatres are capitalizing this in stimulating an interest among local talent, holding it up as an illustration that vaudeville is ready to give new blood a chance and that these contests afford unusual opportunity for embryo performers to display their wares.

## "COLONIAL NEWS" ISSUED

The Colonial News, a weekly paper, made its first appearance at Keith's Colonial Theatre this week. It is a four-page magazine containing among other features a time-table program of the current week's bill, and news items about Keith artists. It will be distributed and mailed to the patrons of the theatre every week.

## "FAVORITES OF PAST" ROUTED

Hocky and Green's old-time combination "Favorites of the Past," has been routed over the Western Vaudeville Circuit, opening at Evansville the week of December 17, and closing at Elgin, Ill., the week of May 7.

The cast of the act includes Charles A. Loder, Katerina Marco, Harry Bertlett, May Hoey and Frances Singlehurst. Tom Powell of Chicago arranged the bookings.



# VAUDEVILLE

## REGENT

(Last Half)

The bill at the Regent this week is strong and well-balanced throughout. Every act went over with a bang from the finely rendered overture by the Regent orchestra to the "Regent Fashion Promenade."

Cardare and Cooke opened the bill with a thoroughly enjoyable mixture of comedy, bicycling and dancing. The best work was done in the dancing where this clever man and woman pair gave first an Apache dance and then a Bowery tough dance, exhibiting a fine pantomimic ability.

Malinda and Dade strutted on to the stage in second position and were greeted with a storm of applause. They had played the house before and were old favorites. They went through their song and dance routine from their opening song to their closing dance and stopped the show, being the first of two acts on the bill to accomplish this feat. Dade made a speech in which he told the length of time allotted to him and said that they were three minutes over as it was, but thanked the audience for their appreciation.

Paul Hill and Co., two men and a woman, one of the men working as a burlesque female impersonator, provided a laugh a minute. Using the hokiest joke ever seen on the stage they were as funny as could be and showed many original bits. Hill uses a trick mustache and a serious manner and they go through the repertoire from dramatic scenes to quick changes. The audience were with them all the way and missed none of the comedy.

Yates and Carson continued the good work, getting laughs out of their clever material. Yates is delivering a speech about being through with women when Miss Carson crosses his path and he says, "Well that's different." From then on the laughs come fast, and while some of the gags are in their second childhood the couple manage to put them over, there being enough new stuff in the act to strike a fair average.

Then came the second show-stopper of the evening with Harry Stoddard and his Shanley Orchestra. This act improves as it goes on, it having been the pleasure of this reviewer to catch it when it first opened. It will be reviewed in more detail under "New Acts."

Following the orchestra, Bob Willis told several stories in his inimitable style. He also struck a fair average as to age of material but his stories were so neatly turned that the point was always seen by the audience and fully appreciated. His style is pleasant and the act goes over fine.

Next came the "Regent Fashion Promenade" with beautiful Harlem girls exhibiting beautiful creations in costumes, hats, lingerie and shoes, furnished by leading Harlem merchants. The audience is asked to vote for its favorite girl and some of the young ladies showed talent worthy of Broadway productions and won rounds of applause for their clever work. The shoes were furnished by Geller, the gowns and sportswear by the Betty Bates shop, lingerie by Stera. Other shops in the neighborhood came in for their share of applause through the excellence of their exhibits.

C. C.

## PROCTOR'S 23rd STREET

(Last Half)

The usual six act vaudeville bill and the notion picture feature, "Ebb Tide," divide honors on the new bill here. In the vaudeville section they are saying it with music with a vengeance. Practically every act on the bill offers music either in song or as an instrumental number.

The Norvelles give the bill a flying start with a trapeze offering and feats of strength that combine artistry and thrills. Their whirligig finish suspended in air brought down the house with vociferous applause.

Waldron and Watson, two male comics, followed with an intimate slant on theatrical life called "Back Stage". One of the men does a stage-struck hick and the other assumes a role reminiscent of Billy Van's "Props." The hick is presumably trying out a vaudeville act and is dependent upon the property man for suggestions. This gives impetus for some riotous comedy situations, crisp dialogue and several songs, all of which was put over in neat fashion.

Gus King's Melody Land was the musical flash act of the bill. It includes the featured member, two girls and two boys who are heard to advantage in a routine of instrumental numbers that sets the mob in raggy motion. The kid of the act handles the comedy in between and puts over his stuff with the finish of a veteran. The act is a good feature for small time.

Lane & Harper also tickled the risibilities of the audience with their "Bits of Wit." They are still utilizing their vaudeville baseball feature to advantage and seem to be improving with each successive showing.

Briscoe and Rauh, another mixed team, offer a delightful absurdity called "The Brave Coward." The action centers around a dentist shop. The man has been decorated for heroism in the World War, yet is afraid to brave the dentist in his lair. A wise crack wins him a right to the jaw which knocks out the tooth and thereby obliterates his fear of the forceps. The act is interspersed with comedy and song that gets over to good advantage.

The Dawson Sisters, carrying their own accompanist, wound up the show with a series of dances. The girls open with a precision dance, sandwich solos between and close with another snappy double number.

E. J. B.

## JEFFERSON

(Last Half)

A tremendous bill for three a day house, making one of the best shows we've seen at any vaudeville house in weeks. Whether or not it is to combat the ten act show being given at another nearby theatre, the patrons are the gainers and fortunate in being able to see a consistently good array of talent, especially the comedians.

The Five Avalons opened with a classy wire act that brought forth spontaneous rounds of applause. One of the two men did a Frisco on the wire, closing with some Russian steps, while the girls did a regular routine of dances and stunts, the former including a Spanish dance. The offering certainly has class, speed and pretty costumes as well as other good points.

George Morton, in blackface, gathered not a few laughs with his songs, monologue and other comedy bits. The first half of his time was taken up with a song and material about his girl, etc., and toward the close of the act he picked on a ukulele, sang and got off some funny stuff.

Any dancing act with such an irresistible dancer as Lucille Ballantine is bound to get over with a bang, which is not the last reason why Sheldon, Ballantine and Heft scored so strongly. With the aid of full stage and neat cys, the trio, one of whom was at the piano most of the time, presented a program of dances delightful every moment of the running time of the act. The pianist filled in the intervals with clever material, while Miss Ballantine and her partner did the rest.

Becoming costumes, a variety of steps done in real musical comedy style, contributed toward making the offering a most desirable big time act. York and Maybelle, with different kinds of comedy ranging from a touch of hoke to their own original bits, gathered no end of laughs, with scarcely an effort. Not for a moment was the comedy let down, but was consistent throughout. The first part of the act with the girl playing straight got across easily, and toward the end of the performance the female attire of the man scored heavily, bringing out the couple for an extra bow and almost stopping the show.

A corking miniature musical comedy, "The Speedsters," with a cast of several girls, and six principals, which included at least two great comedians, a juvenile and prima-donna, was a knockout from start to finish. The act is unusually funny and well written, the comedy being the main issue, not overclouded by the girl part of the act. The locale is a hick jail where speeders are fined or incarcerated, etc. The work of the entire company was excellent, especially the principals, who were the most unspoiled and business-like we've seen in some time; the laugh getters especially.

Harry Mayo, baritone, sang a pleasing cycle of songs, mostly high-class ballads, and varied his singing act with an operatic excerpt, as well as a clever recitation and humorous lines here and there. Mr. Mayo in addition to a voice that is well known, has a sense of humor and unlike many of the tenors and baritones in vaudeville does not think it below his dignity to get away from a hard and fast routine.

Lyons and Yosco, another well known musical, singing and comedy team, held the next to closing spot, scoring as usual. The team is one of the favorites at this house.

Mae Devereaux and Band closed the show, with a performance that could have been a little stronger, and put across with more pep and punch. The nine piece orchestra was certainly capable of doing better than it did; possibly it did not wish to make too much noise and outshine their prima-donna. Miss Devereaux sang several songs, the last one being the best, for it was done with some signs of life. M. H. S.

## TANGUAY BACK ON LOEW TIME

Eva Tanguay, who has been pinch hitting between Shubert units and the Loew Circuit as a box office card, was booked in for the first half of the current week at Loew's Gates Theatre, located in the Bushwick section of Brooklyn.

The cyclonic comedienne recently played to a \$30,000 week at Loew's State Theatre, New York, and later fulfilled a record breaking engagement at the Metropolitan, another of the Loew Theatres in the Borough-Hall district of Brooklyn. Her salary has been \$2,500 a week for both the Loew and unit engagements.

## VIRGINIA MILLIMAN IN ACT

Virginia Milliman is returning to the stage after a retirement of two years in a new vaudeville act which has been booked on the Keith Circuit. It has been prepared for her by Herbert Fields, son of the famous Lew. The act consists of two scenes from modern dramas and three special numbers.

## ALBERTO ON ORPHEUM TIME

SAN FRANCISCO, Dec. 11.—Harold Alberto, the magician, returned last week from Australia and other countries where he has been touring for the past three years and opened at the Orpheum theatre in his act, "The Gay Deceiver."

## PROCTOR'S FIFTH AVE.

(Last Half)

This theatre is celebrating its forty-ninth anniversary. The lobby is garbed in bunting and flags. A spirit of carnival permeates the theatre and a rollicking bill assists in sustaining this atmosphere of jollity and good cheer.

The only discordant note is an over abundance of full stage acts, which on Thursday afternoon marred the continuity of an otherwise entertaining bill by causing a number of waits. Manager McQuade will undoubtedly remedy this defect.

"Lonesome Manor," the latest effort of the prolific Paul Gerard Smith, was easily the high spot of the bill. Every now and then vaudeville discovers an author who dares to tread from the beaten path. Everett Ruskey had quite a vogue some years ago with his delightful playlets. Now we have Paul Gerard Smith. The latter gains his appeal in that he is able to transfer episodes from the book of life which both in characterization and naturalness are uncannily natural. His latest effort is not set in bucolic regions, as you might suspect from the title. Rather it is set in the main stem of Broadway, right before the little stand back of the Times Building that sells out of town papers and which is the intermediary for many a wanderer who failed in his purpose and is ashamed to face the jeers of his or her townspeople. Nevertheless they keep in touch with their home town through the medium of the local gazettes.

The characters of the playlet are the news-tender, a down in the heel sport whose penchant for slow horses and fast women has worn him down to optimism and a thin dime and a girl, who is also playing at the great game of bluff. Both are products of the corned regions. Both have too much pride to go home. She wants to get her home town paper, but hasn't the price. He has the paper and nothing else. This places them upon a plane of equality. The ensuing dialogue, punctuated with an abundance of bright lines and homely philosophy, reveals that both are pledged to someone else, but will not exercise their option until they have gotten a break. When later they find, through the paper, that their flames have double-crossed them, they decide to retaliate. The news-tender comes to the rescue with a ten spot to pilot them over their matrimonial voyage. Frank Dixon and Marguerite Murphy were admirable in the leading roles, with the news-tender being creditably portrayed by an unbelieved young man. This act is decidedly of big time calibre. Aside from being thoroughly entertaining it also sounds a human note.

The California Ramblers, a ten piece orchestra, was another bright feature of the bill and provided a musical treat. Their repertoire included practically every popular hit of the hour, which they rendered in its own inimitable way.

Ed Janis and three girls combine forces in a pretentious dance revue that includes everything that is anything in a dancing way. Several snappy solo dances by Janis all but stopped the show. Two of the girls confined themselves to precision numbers, while the other girl contributed a clever oriental and toe dance.

Margaret Ford pleased as usual with her song repertoire in which she displayed her dual voice to advantage, while Henry and Moore were as delightful as ever in their combination of nifty nonsense and songs, captioned "Escorts Supplied."

Butler and Parker cleaned up with a novelty, "Don't Make Me Laugh," in which the man does a stage manager to the girl's Hebe comic. The girl sings "Second Hand Rose" in a fashion that smacks of Fanny Brice although not announced as an imitation.

John Jess and Company have a comedy skit on Irish-American life called "A Little of Old New York." The skit is entertaining although based upon familiar ingredients.

Harry and Harriet Seaback opened the show with an athletic novelty, while Ruth Harvard, Winifred and Bruce closed the show with a program of acrobatics.

E. J. B.

## FRANKLIN

(Last Half)

For variety and an exceptionally well-balanced bill, Manager Forthingham could boast of a show here during the last half of the week which could hold its own with the best. From the second act down to the last, it was one continual punch after another. The first offering was entertaining mostly to the kiddies, and therefore shouldn't be omitted from the list of those deserving credit. It was Andrew's Bar, who did roller-skating, walking on balls, barrels, and other stunts which should have received more applause from the grown-ups than they did.

Eugene Rowland and Company was the number two act. Rowland is the new billing of Lew Rose, and is a better name for his type of act, as it is a high-class singing offering. He is assisted by Raul Poinague at the piano, who also does a solo in keeping with the standard set by the numbers which Rowland sings. Here is a tenor voice, which is indeed rare in vaudeville, and is a treat to listen to. Rowland's rendition of "Macushla," and "Roses of Picardy" among others, rival the best which has been heard on the two-a-day. He can step into any bill with his voice and be assured of success.

Russ Brown and Gene Whittaker kidded their way into a hit. With sure-fire material and a delivery of it that can't miss, these two won the good graces of the audience and held it from start to finish.

Richard Kean offered a contrast which went to

strengthen the variety angle of the show so much more, with his dramatic offering in which he appeared in several famous characters. All are done excellently, and his take-off on Shylock went exceptionally well.

Pisano and Landauer also found favor. They will be fully reviewed under new acts.

There are dance acts by the hundreds in vaudeville, and to see one that is really different makes the entire evening worth while. If there is another combination who do a song and dance offering, containing the youthful appeal, which Richard Keene and Bernice Speer's does, we have as yet to see it. In mentioning the two principals, it is only fair to add Violet Palmer, who also sings and handles the piano end, for she aids materially. Keene and Miss Speer have what is very rare among juvenile artists, and that is lovable personalities without an atmosphere of conceit. Keene's solo dance stopped the show, following which Miss Palmer, (who could take any number of beauty prizes), played a Kreislir number first as written, and then with a jazz version of her own, using breaks and runs which rivals those of Zee Confrey's, or Edythe Baker's. This went over with a bang, and to top this, Bernice Speer did a solo dance the like of which hasn't been done by anyone in vaudeville. This kiddie is the Ann Pennington of the near future, which statement is by no means exaggeration. In closing the show, the trio were called back, stopping the picture from going on, which is surely something worth talking about, especially as the act seems to be framed more for appeal, than applause.

G. J. H.

## HAMILTON

(Last Half)

The big draw for the entire week here is the "Fashion Promenade" done by a cast of thirty-five girls recruited from the neighborhood. All the apparel worn in the revue, which ranged from lingerie, to shoes, hats, coats, evening gowns, afternoon frocks, furs, etc., were donated by the local merchants. Dan Burns, manager of the Hamilton staged the "Promenade," and had the girls go through their bits like professionals. Perhaps the best thing about it which received applause from the audience on the rise of the curtain, was the beautiful setting which Burns had fixed up for the "fashion show." Two golden pillars of silken cloth, illuminated in the interior, giving a soft glow to the stage, a beautiful fountain and flowers, with water playing continuously with concealed lights in the fountain, were just a few of the details of this setting, which could serve for any big production.

The vaudeville bill was just fair, a few bright spots being injected here and there. Frank Work and Company didn't do quite so good in the opening spot, with a comedy tumbling offering, owing to the comedy, which detracted from the merits of his acrobatic work.

Leonore Kern didn't speed up the show any too much in the second spot with a song cycle, in which she was assisted by a pianist. The act is not only amateurishly routine, but Miss Kern should take about two or three months, even more, out of New York to acquire more finish, before ever showing in a local house. She has a fairly good voice, but has evidently been ill-advised in the framing of her act. The easel, announcing the character of each number, such as "An Italian Girl," "the French Apache," "A Prima Donna," is silly, for it seems that though her characters are not going to be convincing, and must be labeled in advance.

Gibson and Connelli have returned to their old vehicle "The Honey Moons," which still seems to be able to serve them well. It held an appeal which didn't miss here, and went over very nicely.

Harry Rose is one "nut" comedy single that is welcome to vaudeville. Rose has a style that is different from the majority of vaudeville male artists, and a personality that just makes the audience like him. He'll do for any bill.

Ray and Emma Dean found the going easy, Ray Dean's "nancy-rube" character being sure fire in the way he handles it. They stopped the show with the dance bit at the finish.

Ona Munson and her six boys have made a few changes in the act since was last seen here, in the way of numbers and dances. Some of the boys are also new. It entertained all the way through.

G. J. H.

## ESSAY CONTEST FOR "STARS" ACT

A special exploitation stunt in the way of an "essay contest," will be held at the Colonial Theatre next week, in conjunction with the appearance of "The Stars of the Future" at that theatre. A trailer and heralds are being displayed at the Colonial this week, announcing that for the best essays on what girl in the act the patron likes best, and why, two prizes will be given. The Keith office is offering the first prize, to consist of twenty-five dollars in cash, and the second prize, of fifteen dollars, is being given by Hockey and Green, producers and owners of the act.

## NORMAN FIELD IN NEW YORK

CHICAGO, Dec. 9.—Norman E. Field, general manager for Jones, Linick and Schaefer, is now in the East scouting for vaudeville acts.



# VAUDEVILLE

## LEW SEYMOUR & CO.

Theatre—Proctor's 58th Street.  
Style—Musical comedy skit.  
Time—Twenty-two minutes.  
Setting—Full stage, special.

"Are You a Lawyer?" is the title and billing of this act, and is another of those revuettes that the split-week and three-a-day houses have been playing and heading bills with. It will serve well for this purpose, but cannot hope to attain any prominent position in the better houses.

The act opens with a young lawyer (Lew Seymour) bemoaning the trials and tribulations he has experienced in securing a competent stenographer, and hopes to solve his problem after interviewing several applicants for the position. The girls, of whom there are four, each make their entrance individually in quest of the job. The usual and stereotyped characters are portrayed by them, namely, tough, flapper, stutterer, and the apparent demure type who finally succeeds in landing the job. Seymour secures some good laughs during the repartee that ensues, when interviewing the applicants, that could never be secured by a less capable light comic because of the ancient gags and situations. Seymour then goes into a song anent the stenogs. The unsuccessful applicants exit, and after some dialogue with his new "office force" he coos to her another song, this time a ballad of ardent love. The other girls re-enter as prospective clients, and it is here that the act shows any semblance of original material, Seymour evoking much laughter by fast clever talk and burlesque legal advice in reply to the clients' tales of woe. Another situation song follows and the clients exit. The act closes with Seymour phoning his wife that he will be home for dinner, contrary to a phone conversation with her in an early part of the act. This action follows after doing the old gag with the stenog: "Do you go out nights? Yes, with my husband."

The girls all look and work well. Although a great deal of the talk and gags are old they have been made to fit well into the situations where they are used. Or who can tell, perhaps the situations were made to fit into the gags. Seymour has a good personality, is an easy worker, and is good enough showman to strive for speed in his mediocre vehicle.

OWEN.

## GUS KING COMPANY

Theatre—Proctor's 125th Street.  
Style—"Melody-Land."  
Time—Fourteen minutes.  
Setting—Full stage (special).

Two girls, two young boys and a man compose the entire company of "Melody-Land," which is the billing of Gus King's act. The quintette do an entertaining offering of instrumental work, using mostly brass, with some piano and violin work thrown in for good measure. From the looks of the five, one would judge that they are all members of the same family.

The numbers are offered in ensemble, solo, and duet. Cornets, trombones, saxophones are used for the main part. The boys, by the way, would look better if they wore Eton collars and bow ties instead of the trick collars they now wear, which spoil their appearances.

The ability of the entire company with their instruments is very good, particularly with the brass. The violin solo is weak, but passes when consideration is made for the boy who does the number. For an encore they do a story with instrumental illustrations, somewhat on the style of Henry Santrey and his tale of "the King with the terrible temper."

It's an entertaining offering which should find it easy to please in most houses.

G. J. H.

## NEW ACTS AND REAPPEARANCES

### SHELDON, BALLANTINE AND HEFT

Theatre—Regent.  
Style—Singing and dancing.  
Time—Eighteen minutes.  
Setting—Special in three.

This act takes first place as to novelty of conception, general excellence of material, and the theatrical ability of the performers. Roy Sheldon is at the piano, Lucille Ballantine is the girl in the act and Heft is the other boy. The act is tastefully set before a black cyclorama with a piano downstage left. At the opening Sheldon is at the piano with Heft standing beside it and they sing of their wonderful girl friend. They then introduce her and she steps daintily about the stage, they making comments on the way she walks, smiles and looks. They then all three sing a song telling that what they have just been saying is all part of the act and put in there by the author, following this with a "Moon" song and a three routine that is well executed. After the exit Sheldon again goes to the piano and sings about the trials and tribulations of a piano player in an act of this kind, kidding the "Pre-lude" and other solo favorites and ending with "If it weren't for piano players in this kind of act, what would piano tuners do?" This is followed by a song. A double routine by Heft and Miss Ballantine, and eccentric single by Heft that is well done and a three routine. Heft and Miss Ballantine do a double with the little lady doing toe work and acrobatic bends which is followed by some more work of the same kind with Sheldon. They have a fast finish, all three working together, that puts the act across for a good hand at the end. This offering is clean, fast and intelligent throughout. Miss Ballantine is good looking, well built and generally charming. Sheldon has a good voice, stage presence, plays well, and dances nicely, and Heft sings and is a fine dancer. The three work together and give an impression of enjoying their work. The act is a great offering, one that will do better in the bigger houses than in the smaller, and that can be fitted into any position on any bill.

C. C.

### YORKE AND MAYBELLE

Theatre—Regent.  
Style—Nut Comedy.  
Time—Twelve minutes.  
Setting—In one.

Yorke and Maybelle, a man and woman team, present a fast act of nut comedy that is laughable throughout and ably done. Yorke does more clowning than his fair partner, but even she does some of it. She has a couple of intentionally sickly gags, one about gladiator (glad-he-ate-her) and the other about fish with the answer being "because it has scales on its back." This is used as the gag line of the act, Yorke using it when talking about himself, a girl, or whatever the subject may be. This is not a new idea, but these two manage to put it over right. There is some slapping business and something done with Yorke's hat, which he drops and stoops to pick up, but is not successful because of her shout of "Shame," which startles him. He exits and she sings "Broadway Rose" in a good voice, but with interruptions by Yorke. On his return he is dressed in a burlesque female costume and does some more falls and clowning. The offering rambles along without any set objective, but is good fun and should prove acceptable in the small time and perhaps in an early position on the big time.

C. C.

### "SALLY, IRENE, MARY AND ALICE"

Theatre—Proctor's 58th Street.  
Style—Musical comedy playlet.  
Time—Twenty-four minutes.  
Setting—Special, full and one.

From the billing one is easily misled into believing what the act would consist of, or have among the cast, four girls. It was no little surprise to have the rising curtain disclose four men—a harmony singing quartette. Miss Babette, who has been seen before in similar offerings, completes a corking quintette of workers.

The act gets its name from the plot and tells a story of a country girl named Alice, who is seeking the glory of the footlights and wants her name placed in the theatrical hall of fame along with her rural cousins' Sally, Irene and Mary.

For the opening the quartette as rubes sing a medley, after which they discuss the ambitions of Alice. Alice enters upon the scene and informs the boys that she is about to leave for the big city to seek her fame and fortune. She bids farewell to her friends interpolated by the theme song of the act, "I'm Alice from Kankakee," a song that smacks of real musical comedy production. The act then goes into "one" with a replica drop of Broadway by night, and prominent among the electric signs are those of Sally, Irene and Mary. At this point a slide is flashed on the drop, reading "One Day Later." This is entirely superfluous, and should be eliminated. Alice enters grip in hand. In this scene she meets various White Way characters, very well portrayed by members of the quartette, one of which is a theatrical producer. She inquires of him the direction of the Y. W. C. A. Here is a weak point in the act. He never answers the question, but gives her his card, declaring he is always willing to help a stranger, and inviting her to call at his office. He then leaves her flat with a courteous "good night," and the poor kid don't know any more about where the Y. W. C. A. is than she does about the fact that poor country girls don't wear silk gingham dresses. He could not only have offered to escort her to the place, but could have accomplished a much better exit for the girl by doing so. After the girl exits another electric sign on the drop lights up and flashes the name Alice. A café or clubhouse window on the drop is then made transparent, and through it is seen seated at the table the quartette in evening dress complimenting one of its members (the theatrical producer) on the great success of his new show and star Alice. Alice again appears on the scene and shows every evidence of having been touched with the magic wand by the fairy of frivolity and fashion. At this point she again sings the theme song and gives evidence of quite some terpsichorean ability. The act goes back into full stage, exterior of Alice's home, in the country. The boys are again seen in the rube characters awaiting the arrival of Alice, who is coming back for a visit. She arrives, all is well, into the theme song again and the curtain.

This act has very good possibilities and should improve as it goes along. The cast is good and the idea is there.

OWEN.

### ALAN SHAW ARRIVES

Alan Shaw, who is known in England as a fine coin manipulator, arrived in this country last week on the S. S. *Mauretania*. After fulfilling his engagements here he expects to return to England next summer.

## FRANKLYN FARNUM CO.

Theatre—Fifth Avenue.  
Style—Sketch.  
Time—Twenty minutes.  
Setting—Full.

The featured member is a motion-picture star, and not the jazz dancer. His vehicle is a sketch called "The World Loves a Winner." Its basic theme and other ingredients have been previously utilized in the play "Swiftly," done earlier this season at the Playhouse.

The central figure is Jimmy Shannon, former pug and now repair man for the telephone company, played by Farnum. He is sent to repair the phone in the home of a novelist. He squats in the cozy chair and is discovered there by the writer upon his return. It develops that Shannon had cleaned up \$50,000 in the fistic ring and planned retirement. He had entrusted the money to his fiancée. She skipped and the pug was compelled to grab his present job. This unravelling comes when he waxes enthusiasm over a novel by the novelist called "The World Loves a Winner."

The novelist is torn between two loves. One is the young heroine of the story. The other is a movie vamp who has come into prominence via his scenarios. He hires Jimmy as a body guard. His first duty is to rid him of the vamp.

Imagine the surprise and chagrin when the latter shows up sporting a French dialect and is discovered as Lizzie, the jane who hopped with Jimmy's coin. She has annexed a fortune by her acting in the celluloids and offers most of it to Jimmy to permit her to land the author. Jimmy wavers between temptation and righteousness, with the latter winning out.

After paving the way for a clear road to the heart of the novelist for little Mary, the heroine who believed in him in his struggling days, Jim and Liz decide to bury the hatchet and march out arm and arm at the curtain.

Farnum is capital as the pugilist, bringing to the role an intermingling of comedy and pathos that got over with a punch. He is supported by two others, both of whom give creditable accounts of themselves in their respective roles.

E. J. B.

## PISANO AND LANDAUER

Theatre—Hamilton.  
Style—Comedy and singing.  
Time—Fourteen minutes.  
Setting—In one.

Fred Pisano is half of the former combination known to vaudeville as Pisano and Bingham. Jack Landauer will be familiar to vaudeville, facially, even if his name isn't known, as the chap who used to travel with Clark and Bergman and sing from the box, plugging Berlin songs. Pisano is still doing his "wop" comedy, and Landauer, for his debut on the other side of the footlights, has chosen a "Swede" character, which he does well. In fact, considering that (as far as we know) this is the first act in which Landauer has put on make-up, he's exceptionally good from every viewpoint, stage presence, appearance, showmanship and all.

The combination could be a good one, if they had the proper material to sell themselves with. At present, the one really good feature of the act, outside of their actual characters, is Landauer's voice. And even he could get some later numbers to sing.

Pisano is still singing "I'm the Pop," which he has been doing for years and years. The talk contains the "automat" gag done by Crafts and Haley, the "frozen word" joke used by Allman and Harvey, and otherwise consists of old and released material. With a good routine of talk, they'd hit the big houses nicely.

G. J. H.



# CLIPPER

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## PATRONS WILL APPLAUD

Vaudeville patrons, locally and elsewhere, will undoubtedly welcome the recent edict of the big time vaudeville circuit, which no longer permits variety entertainers to simultaneously rotate over the circuit of the Greater City for more than two weeks.

The vaudeville patrons, who usually attend a different theatre each week, will no longer be burdened with seeing an act repeated at each house, thus dulling the edge of their entertainment, nor will the artist imperil his or her popularity by appearing too frequently in the same community. The new ruling is a boon for both player and patron.

The Greater New York route has always been looked upon as a sort of seventh heaven for a musical comedy star to fill in the gap of rehearsal periods or a few open weeks. Under the new ruling this practice is out. Others, too, have utilized these weeks to set new stuff for their productions.

After appearing in the New York houses they would drop off the circuit and return to their respective fields of endeavor. This would deprive the out-of-town vaudeville fans of an opportunity to see them, and more than often there had been complaints that the booking offices were holding out on the out-of-towners and only giving their best stuff to New York. This has prompted the efficiency department of the Keith Circuit to deliver the ultimatum that after an act has appeared in local houses for two weeks, they must tour for the next two.

The ruling has undoubtedly precipitated any number of howls from the performers, but if they would only give the matter sane thought they will see that the plan works for mutual benefit.

Even a good performer can wear his welcome out by being seen too frequently. The aggrieved performers would do well to hearken to the philosophy of George M. Cohan's song, "Always Leave Them Laughing When You Say Good-Bye." This has almost been a religion with Cohan, and it contributed in no small way toward lifting him out of the rank and file of variety performers to the pinnacle of success he now enjoys in the theatre world.

## COPPICUS TO JOIN P. M. A.

F. C. Coppicus is applying for membership in the Producing Managers' Ass'n.

## ACTORS' FUND DRIVE BOOMING

With the approach of the holiday season added interest in the Actors' Fund Drive is being shown on all sides and actresses and actors in Broadway theatres and on the road are vying with each other in their efforts to bring the amount contributed up to the sum of \$5,000 which they wish to reach.

Last week, eighty-two new members joined the fund, among them being Joseph Dailey, who took out a life membership. Donations were made by Mrs. Walter S. Craven, Marguerite Bittner, Alan Pollock and Shirley Shanley.

The list of new members and contributors for the week, which is a large one, is as follows:

### ANNUAL MEMBERSHIP

Ida Nicoloi, actress.  
Lizzie May Ulmer, actress.  
Marguerite Bittner, actress.  
Lillian La Verdi, actress.  
Lynne Fontanne, actress.  
Leilia Blass, actress.  
Jean May, actress.  
Anne Preston, actress.  
Mirza Marston, actress.  
Gertrude Rivers Alison, actress.  
Alison Skipworth, actress.  
Lillian McNeill, actress.  
Florence Eldredge, actress.  
Geraldine Lusby, actress.  
Gertrude De Milt, actress.  
Kate Mahew, actress.  
Mrs. Olive Corbett, actress.  
Ruth Delmaine, actress.  
Lorraine Sherwood, actress.  
Janet Beecher, actress.  
Vivian Osborne, actress.  
Eleanor Williams, actress.  
Lolita Robertson, actress.  
Genevieve Harrison, actress.  
Juliette Crosby, actress.  
Grace Kennard, actress.  
Blanche Latell, actress.  
Margaret O'Neill, actress.  
Agnes Geldea, actress.  
Mary Geldea, actress.  
Katharine Grey, actress.  
Bob Harris, actor.  
James A. Gleason, actor.  
Wallis Clark, actor.  
Gilbert Douglass, actor.  
George Abbott, actor.

Bikel Kent, actor.  
George Alison, actor.  
Elmer Cornell, actor.  
Harry Lillford, actor.  
Richard Carlyle, actor.  
F. Warburton Guilbert, actor.  
Moses B. Franklin, actor.  
James B. Hagin, actor.  
Thos. McIntyre, actor.  
Andrew Thumser, actor.  
Charles Koeder, actor.  
Bert Shadow, actor.  
William T. Hays.  
Moffat Johnston, actor.  
Dwight Frye, actor.  
Fred House, actor.  
Ernest Cossart, actor.  
J. Elliot Cabot, actor.  
Knox Kincaid, actor.  
John E. Gorman, actor.  
C. W. Heimerle, actor.  
Clifford Dempsey, actor.  
Frank R. Buck, actor.  
Ben Hastings, actor.  
Mark Sullivan, actor.  
John Woodward, actor.  
Horace M. Gardner, actor.  
Harold Chas. Brown, actor.  
W. Frank Delmaine, actor.  
Clarence Leigh, actor.  
John F. Webber, actor.  
Andrew Herzog, actor.  
John F. Stratton, actor.  
William Farrell, actor.  
Harry Curtin, actor.  
Sidney Harris, actor.  
Chas. L. Wagner, actor.  
Harry Rankin, actor.  
Roy Walling, actor.  
Lee Baker, actor.  
Harry Gibbs, actor.  
Sidney Blackmer, actor.  
Ed. Lawrence, actor.  
Victor R. Beecroft, actor.

### ANNUAL ASSOCIATE MEMBER

Mrs. Mary De Milt.

### LIFE MEMBERSHIP

Joseph Dailey.

### DONATIONS

Mrs. Walter S. Craven.  
Marguerite Bittner.  
Alan Pollock.  
Shirley Shanley.

## ANOTHER MYSTERY PLAY

Another mystery play is headed for New York. It was tried out last week in several New England towns, and is said to be worthy of a New York showing. Its title is "The Invisible Guest," and it was produced and staged by Oscar Eagles. The author is Victor E. Lambert. "The Invisible Guest" will probably reach Broadway Christmas week and replace one of the mystery plays which recently failed to land.

## JOLSON'S EX-WIFE REMARRIES

SAN FRANCISCO, Dec. 5.—Mrs. Henrietta Jolson, former wife of Al Jolson, musical comedy star, was married here to Jack Silvey, manager of the campaign bureau of the California Development Association. Although the wedding is said to have taken place last month it has remained secret until today.

Jolson also remarried several weeks ago. His present wife was Ethel Delmore, the vaudeville actress.

## YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.  
Columbia Theatre Bldg.,  
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name .....

Address .....

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actor's Fund. Write your profession on this slip.

## Answers to Queries

Macy—Harrigan and Hart leased the Park Theatre (later the Herald Square Theatre), New York, in January, 1885, but left the house Feb. 28 following. Ed Harrigan subsequently returned there, without Tony Hart. The old Park Theatre at Broadway and Twenty-second street, was destroyed by fire.

H. H.—"A Railroad Ticket" was produced by Chas. E. Blaney.

Rep—Joseph Jefferson played "Rip Van Winkle" at the Grand Opera House, New York, week beginning Dec. 5, 1887.

N. S.—"Kid" McCoy was born in Rush County, Ind., Oct. 13, 1873.

Cork—The Primrose and West Publishing Co. issued an extensive catalogue from their offices at 36 West Twenty-eighth street, New York, in 1897.

Farce—"A Bunch of Keys" was originally produced Dec. 13, 1882. "A Parlor Match" was produced by Evans and Hoey Sept. 5, 1884.

Manie—Charles L. Harris was the first player who appeared in the role of Squire Tucker. Odell Williams played it later.

Older—The first team of that name was formed by Enid Hart and Fred Hallen.

S. S.—"Tom Sawyer" was first acted May 25, 1885, with the author, Mollie Revel, in the title role.

R. M.—Sam T. Jack was the lessee of the Empire Theatre, Chicago, in October, 1894.

H. O.—Italo Campanini died in Parma, Italy.

## TWENTY-FIVE YEARS AGO

Norma Kopp was with the Castle Square Opera Company.

Sol Smith Russell played "Petruchio" in "The Taming of the Shrew" at Hooley's Theatre, Chicago.

"Jim the Penman" was the bill at Hopkins' Grand Opera House, St. Louis. The olio included the Five Eddys, Lillian Burkhardt, Mary Norman, Lillie Western, Foy and Clark, Lorraine and Howell, Carroll and Nealy, Keating and Goodwin.

Lincoln J. Carter organized the Lincoln J. Carter Amusement Corporation.

Louis Lesser gave a Japanese tea party in honor of Countess von Hatzfeld, at the Orpheum, Los Angeles, Cal.

High-class vaudeville was played at the Pike Opera House, Cincinnati, with Richard Harlow and Geoffrey Stein, Bessie Bonehill, Mathews and Harris, Bloom and Cooper, Reno and Richards, Billy Carter, and the Nawns on the bill.

Hyde & Behman leased the Park Theatre, New York, from Charles E. Evans for a term of five years.

"Pousse Cafe" was produced by Weber and Fields at their Music Hall.

Adolph Neuendorff died at New York City.

W. D. Hager had the side show with the Buffalo Bill Wild West.

The bill at Austin & Howe's Museum, Boston, included Al and Mamie Anderson, The Leightons, Carney and Casey, Jordan and Wright, Emma Cottrell, Mackie and Walker, Sisters Lancaster, Mabelle Arnold, Tom Willis, Hornmann, Lou Wells, Ada Stanley.

## TRIBUNE BOOSTS RATES

The New York Tribune has served notice on the theatres that beginning December 15 the advertising rates for the amusement column will be increased from 65c to 70c an agate line.



## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

LONDON THEATREGOERS WANT  
PERMANENT FRENCH THEATRE

**Despite Fact That Performances Given by Comedie Francaise at Coliseum Were Not Great Successes a Decided Demand for Players in French Language Is Felt**

LONDON, Dec. 11.—Following the close of the repertoire season given by leading members of the Comedie Francaise at the London Coliseum, there is some agitation being started to establish a permanent French theatre here so that the English public will have an opportunity to absorb the best in French acting and to see French plays in the original without the loss of values due to translation.

The season of the Theatre Francaise players was not marked with any great successes and these players themselves returned to their own country under the impression that they were victims of insular prejudice. In reality the fault lay with their choice of plays. "Venise," the opening offering, a play by Robert de Flers, is excellent as to dialogue but decidedly weak in action. Playing to an audience to whom the tongue is strange, it is difficult to hold their interest unless the play provides for at least an average amount of action. As a result the first audiences were distinctly restless and the players led by the able Mlle. Marie Leconte and her talented colleagues, feeling this unrest, were unable to give of their best. The result was that the Theatre Francaise was not the instantaneous success that Sir Oswald Stoll had anticipated.

It is acknowledged here that there are certain admirable attributes in French acting and French plays and that it would be of advantage to English audiences to have an opportunity to study and enjoy the performances of our French cousins in representative plays. There is a nicety of technic about the French performer that is not yet attained by our younger stage, and a freedom of expression in their plays that is not permissible in this country because of the different viewpoint of English audiences. French companies have come over to this country from time

to time, but they usually pick out the month of May or June. Then, instead of being one company, there are several, and the better suffer because of the evils of the worse.

Those who are behind the movement point out that there should be no fear of a foreign invasion, but that both the French and the English stages each have much to learn from the other. The suggestions carry with them the idea that at the same time as a permanent French repertoire company is established in London it would be advisable to open an English company of similar aims in the French capital. Several English companies have been seen in Paris but these appearances have been of a desultory nature with insufficient backing and rarely of dramatic plays. Naturally the big revues which import English performers attract a certain following, but the purpose behind the present movement is the furthering of dramatic vehicles solely.

Many French stars have appeared in England with marked success in the past. Among the number of those who added to their reputations by English appearances are Mme. Sarah Bernhardt, the Coquelins, Mme. Rejane, Jane Hading, Jeanne Granier and others. On the other hand many French plays have been given in England, suffering, of course, from loss in translation. At the present time there are four French plays appearing on the London stage. These are: "Scandal," "Bluebeard's Eighth Wife," "Dede," and "Phi-Phi." To have fewer adapted players would be beneficial to the English stage and one way to accomplish this would be to learn the essentials from studying the French plays in the original to which purpose several people are bending their efforts to establish a permanent French theatre.

## "DEDE" CLOSING

LONDON, Dec. 11.—"Dede" has not proved the success expected of it and will be withdrawn from the Garrick Theatre on the 25th of the month.

"Bodie" Hale, who is producing a new farce by Henry Seton entitled "Biffy," will follow "Dede" into the Garrick. The play has been seen around the provinces for some time and has been a comedy hit. In addition to Hale the cast will include Teddy Gerrard and a competent cast. The piece is being put on by Hale without the usual help from outside sources.

## NEW SHOWS FOR SAVOY

LONDON, Dec. 11.—Robert Courtneidge, who recently leased the Savoy Theatre, is busy himself with a number of new productions. The first of these will be a musical comedy, "The Little Duchess," scheduled for production next month. A new comedy by Ian Hay and another by H. F. Maltby are also included in the list.

## CLIFTON GOING TO UNITED STATES

LONDON, Dec. 11.—Herbert Clifton, female impersonator, is sailing for America on Dec. 13th, on board the *Olympic*. He is expected to open on the Keith circuit on the 25th of the month at the Flatbush Theatre.

## NEW SHOW FOR EMPIRE

LONDON, Dec. 11.—Albert de Courville will, in conjunction with Sir Alfred Butt, produce an elaborate show at the Empire Theatre shortly.

## JUDGMENT FOR BOTH

LONDON, Dec. 11.—Will Evans, well-known music hall artist brought an action at the Lambeth County Court against Messrs. Goode and Cooper, Ltd., taxicab owners, of Melbourne Square. He is claiming £100 for damages to his motor car, and the defendants made a counter claim of a small amount for damages to their cab. The accident occurred on October 23, last year, when a collision occurred. His Honor Judge Parry said that the accident was unavoidable and gave judgment to both parties.

## CAN'T FIND CHORUS GIRLS

LONDON, Dec. 11.—Julian Wylie, who is responsible for at least half a dozen pantomimes for next Christmas, including the one at the London Hippodrome, deplores the fact that he is unable to get the right type of girl for his chorus. The type wanted by Wylie is the mannequin and the kind that can work in pictures.

## NEW PLAY FOR MRS. CAMPBELL

LONDON, Dec. 11.—Mrs. Patrick Campbell, who is touring the suburbs with Ibsen's "Hedda Gabler," is shortly to appear in a new play at the West-End Theatre.

## CINEMA STARS TO WED

LONDON, Dec. 11.—Chrissie White and Henry Edwards, cinema stars who have been playing opposite each other for several years, have become engaged to be married.

## "LAUGHING LADY" IS FINE

LONDON, Dec. 11.—"The Laughing Lady," by Alfred Sutro, produced recently at the Globe Theatre with Marie Lohr in the leading role, apparently is in for a solid run. The play is different than the usual run and bubbles over with wonderful epigrams.

The plot centers around the accidental meeting at a dinner party of a divorcee and a K. C. who had only recently denounced her in cross examination in court, securing a verdict for the husband. Lady Marjorie Colladine, the divorcee, decides to have her revenge at once by beginning an outrageous flirtation with the K. C. She succeeds to such an extent that the K. C. is on the verge of asking his wife for a divorce in order that he might marry the grass widow. In the meantime the Lady Marjorie really falls in love with the solicitor and there is a passionate scene in which the wife makes a strong and successful plea to the divorced woman that whatever happens the man's career should not be ruined.

With a wonderful cast that includes with Miss Lohr, as the divorcee, Godfrey Tearle as the K. C., Violet Vangrugh as the wife, Brian Gilmour as the husband of the divorcee, and others equally good, it is no wonder that the new play is one of the season's biggest hits since "Secrets."

## SMALL PAY FOR 'PASSION' ACTORS

LONDON, Dec. 11.—According to a letter received by an English woman from Frau Anton Lang, wife of the actor who played the role of Christus in Oberammergau's Passion Play, is not a commercialized enterprise. The letter says that ten principals including the music director and manager, received 27,000 marks each or less than \$5, American money for sixty-nine performances and the children and other supernumeraries 2,000 marks. Frau Lang states in the letter that only seventy pounds of flour could be purchased with the money received by her husband.

"Still," she adds, "there is satisfaction among the people, and thanks that everything went off so beautifully. It was a wonderful time, despite the hard work, and could you now see our silent village you would not believe 350,000 visitors had been here a month ago. We are unable to send any cards away this year, as they require forty marks postage, which we cannot afford."

## MARIE LLOYD WILL FILED

LONDON, Dec. 11.—The will of Marie Lloyd, the vaudeville actress who died several weeks ago, has been admitted to probate here. Her estate is said to be worth \$36,670. Among her bequests were \$500 to Mrs. Maud Wilson, her maid; \$500 to her brother, John James William Wood, and the remainder of her property to be held in trust for her daughter, Myria Matilda Aylin.

## "OLD BILL" IN VARIETY

LONDON, Dec. 11.—Captain Bruce Bairnsfather, creator of "Old Bill," made his first appearance in variety at the Victoria Palace in a playlet, "Old Bill and Me." The act consists of motion picture slides showing reprints of Bairnsfather's cartoons and sketches of Old Bill in various guises. The act proved to be a delightful novelty here.

## VAN BIENE'S WIDOW DEAD

LONDON, Dec. 11.—Madam August Van Biene, widow of the famous cellist, died at the home of her daughter in Belsize Park, and was buried at the Jewish Cemetery, Golder's Green. She was seventy-three years old.

## "ISLAND KING" CLOSES

LONDON, Dec. 11.—"The Island King" will conclude its run at the Adelphi the week before Christmas and will be sent on tour through the provinces.

## VARIETY BALL A BIG AFFAIR

LONDON, Dec. 11.—The Annual Variety Ball given recently at Covent Garden was one of the most successful theatrical affairs in years, both from point of view of beauty and enjoyment. The purpose of the ball was to provide funds for the Variety Artists' Benevolent Fund. Financially the ball was not the success that such an affair should be to be of the most use and a larger attendance at future balls will be necessary in order to have them continue. About eight hundred guests were present but as the expenses for an affair of this kind are tremendous the net profits will be small.

Music for the dancing was furnished by Corelli Windeatt's orchestra of fifty pieces and the music publishers took advantage of the opportunity by getting their hit numbers played with the titles prominently displayed. Among the songs heard were, "California," "He Picked a Rose," "Jimmy," "Night of Kisses," "The Sheik," "By the Sapphire Sea," "Say It With Music," "Peggy O'Neil," "If Winter Comes," "Dapper Dan," "Not At Home To Anybody," "No One's Ever Kissed Me," "Wherever You Are," "Why Should I Cry Over You," "Swanee River Moon," "After a While," "Golden Dreamboat," "Caravan," "By the Old Ohio Shore," "Where the Bamboo Babies Grow," "Dancing Time," "Kal-lu-la," "Smiling All The While," "I'm Getting Better Every Day," and many others. Several special stunts were put on, notable being a snowstorm effect with "If Winter Comes" and Lawrence Wright personally conducting the orchestra for his "Caravan" number. Harry Marlow, dressed correctly as an Arabian Sheik conducted the orchestra through "The Sheik of Araby." A waltz, billed as the "Wonder Waltz" was danced by the Martinis. Mr. R. H. Gillespie, of the Moss Empire theatres, was in command of the affair and a number of members of the Moss management were in attendance among them being G. H. Richardson, Mr. Wingate, E. J. Macdermott, E. R. Glanvill, Pierre Cohen, Frank Boor, Ernest Lepard, C. B. Fontaine, Edgar White, Will A. Bennett, T. F. Osborne and many others.

Mr. Harry Marlow organizer of the V. A. B. F. had charge of organizing the Variety Artists' Ball and to him fell most of the work of preparation and most of the praise for the success of the affair. It is hoped that next year all the members of the theatrical profession but more especially those interested in variety will co-operate more with the committee in charge so that the ball will be of greater benefit to the fund. Those in charge are already making preparations towards this end.

## ACROBAT DROPS DEAD ON STAGE

LONDON, Dec. 11.—Patrons of the Empire Theatre, Sheffield, witnessed a tragic scene last week when a member of the Apollo Trio, billed as "Statuesque Posers," dropped dead on the stage during the performance of the act, on Friday night. Franzoni Attilio, the understander of the trio, had just lifted his partners into a group when he clapped his hands to his head, and died before medical aid could reach him, a few minutes later. The dead artist leaves a widow and two children. The act recently returned from America.

## "SMITH FAMILY" CLOSING

LONDON, Dec. 11.—"The Smith Family" will be taken off from the Empire Theatre and will be the Christmas attraction at Newcastle-on-Tyne, where it will play for four weeks. Harry Tate and Ella Retford will continue to be members of the "family."

## GROSSMITH HOSPITAL GOV.

LONDON, Dec. 11.—George Grossmith, who has been such a staunch friend of hospitals, has just been elected Governor of the Middlesex Hospital.



Nihla will open on the Keith circuit in New York on January 1st.

Frank McCabe, tenor, joined Bert Walton's act on tour last week.

Flo Press and Mabel Scully have combined forces in a new sister act.

Boggs and Wells will open for a tour of the Delmar time on January 1st.

The Mae Sisters will be featured in a new vaudeville act entitled "Blow In."

Earl Lindsay is now producing acts for the Blossom Sisters and Gladys Yates.

Ethel Rosemon and Co. open on the Loew circuit in a sketch by Richard Warner.

Olive Hill began an indefinite engagement at Bongiovannis, Pittsburgh, last Monday.

Tom Linton is staging "Made in Newark," a home talent show at Proctor's, Newark.

Sullivan and Cluny have been added to "The Spirit of Mardi Gras," a vaudeville tabloid.

Hugh Huntley has replaced Lowell Sherman in "The Fool" at the Times Square Theatre.

Joe Cook, "the one man vaudeville show," is headlining the bill at Keith's, Boston, this week.

Thomas Meighan may return to the legitimate stage next season in a new play by George Ade.

Virginia Anno is appearing with Eddie Nelson in "Echoes of Broadway," a Shubert unit show.

Frances White is the feature this week at the Central Theatre in "The Whirl of New York."

Tom Dingle and Patsy Delaney will be seen shortly in a new two act now being written for them.

Bobbie Tremaine will be featured in the new revue at the Hotel Richmond, Richmond, Va., next week.

Adele Rowland, musical comedy actress, will make her silent drama debut in Goldwyn's "Vanity Fair."

Mary Lucas has been added to the cast of "Orange Blossoms," which began its road tour this week.

Ruby Cahn and Ethel Arnold have been added to Harry Walker's revue at the Century Roof, Baltimore.

William H. Barwald is playing the Judge in "Right And Wrong." Bert Leigh is also in the same act.

Wilson and Wilson are back in vaudeville with a comedy act called, "The Bad Man and His Band."

Mrs. Sarah Allen was given a surprise party at the Stage Door Inn last week to celebrate her 71st Birthday.

Earl and Miller are breaking in a new act by James Madison called "A Little of This and A Little of That."

J. Fred Coats is composing the music for a new musical comedy with book and lyrics by McElbert Moore.

Tessa Kosta has been cast for the musical play "Virginia," which will be produced shortly by the Shuberts.

Lumsden Haze replaced John Meehan in the role of Sir Percy in the Chicago company of "So This Is London."

## ABOUT YOU! AND YOU!! AND YOU!!!

Lipschuts and Maser, of Philadelphia, are coming to New York to write and produce acts and musical comedies.

Hanson and Allen have been added to the cast of "Right Or Wrong," the Lewis and Gordon vaudeville act.

Wood and Wyde, formerly with Nora Bayes in "Queen o' Hearts," are planning to return to Keith vaudeville.

Dayton Stoddard is now press agent for William A. Brady's "The World We Live In" at the Jolson Theatre.

Joe Niemeyer, who was injured by a fall some time ago, has resumed his dancing with the Little Nellie Kelly Co.

Harry Satoy has withdrawn from "The Bandbox Revue," and will return to vaudeville in a travesty juggling act.

George Stock has completed a new comedy playlet, "Rough On Rastus," which is shortly to be done in vaudeville.

Jim Francis, of Francis and Haney, will be married on Christmas day to a Cleveland girl, who is a non-professional.

Mollie Fuller, blind actress, will be seen at the Palace shortly in a sketch that is being written for her by Blanche Merrill.

John Steel, tenor, was missing from the cast of "The Music Box Revue" last week as a result of an attack of laryngitis.

Lillian Burkhardt returned to the vaudeville stage after an absence of twelve years. She is doing a sketch in the Pan time.

Helen Devlin has been added to the cast of "The Village Belles," a new musical tabloid now being prepared for vaudeville.

Tom Dingle and Patsy Delaney, formerly with Harry Carroll, are rehearsing a new act written for them by Paul Gerard Smith.

"Max and Moritz," the monkeys that were connected with a Shubert Vaudeville unit have been signed for the Orpheum time.

Thornton and King are appearing on the current bill at the Boston Theatre, Boston, in their latest absurdity, "I Play A Fiddle."

Billy Harrison and Dick Moss have combined in a new act to be billed as Harrison Moss, and are booked up until July, 1923.

Smith and Ferguson are rehearsing a new blackface act called "The Ghost Walked," which they will shortly show on the Fox time.

Robert Fischer and Nancy Welford replaced Pat Somerset and Edith Day in "Orange Blossoms" when that show opened in Boston.

Julian Eltinge has shelved "The Elusive Lady" and is now in vaudeville, appearing this week at the Orpheum Theatre, St. Louis.

Avery Hopwood is writing a new play for Irene Bordoni, which she will do at the conclusion of her present tour in "The French Doll."

George Steele, legal adjuster for the Sells-Floto Shows, has returned to his home in Decatur, Ill., after an active season on the road.

Jessie Cahn will be featured in a new musical tabloid called "The Little Blonde Lady," which will be sponsored by Billy Hawthorne.

Rhea Devely, the stock actress, has been signed as general understudy for the feminine roles of "So This Is London," at the Hudson.

Charles Orr, formerly of Orr and Hager, and Alma Braham, formerly of "Sally," have combined in a new musical comedy vaudeville act.

Doris Lipton and Jean Perry will be seen in a new comedy offering in blackface, called "Two Happy Wenches," staged by Harry Nilsen.

James Sullivan and Joe Clooney have joined Charlie Pierce's new vaudeville act, which is to open on the Keith time within the next few weeks.

Wallace Ford, of the "Abie's Irish Rose" company, on tour, was married last week to Miss Martha Haworth, niece of William Haworth.

Ruth Bernhard, secretary to Harry Yerkes, left Monday and will be married on Christmas Eve to David Berkowitz, a New York business man.

Doraldina, the moving picture star, was tendered a dinner at Gypsyland last week at which many stars of the theatrical firmament were present.

George Posty, musical director, has been signed to lead the numbers for the new B. A. Rolfe Revue, which opens next week on the Poli Circuit.

Charles Wilson has signed for the season as leading man with the Alhambra Players, the resident company at the Alhambra Theatre, Brooklyn.

The Kellar Sisters and Frank Lynch are now appearing at the Lorraine Roof in Philadelphia, after completing a four week's run at the Pekin in that city.

Charles Cartmell, of Cartmell and Harris, has recovered from his recent operation and will rest for several weeks before resuming his vaudeville dates.

George H. Nicolai returned to New York from a week's visit in Detroit, where he conferred with E. D. Stair regarding their joint theatrical interests.

Lorna Elliott and Betty Ross have been added to the cast of "The Red Poppy," the new Henry Baron production, which opened out of town last week.

Robert Warwick will remain with "To Love" at the salary he was getting during the New York run unless the company does more than \$10,000 in Philadelphia.

Elizabeth Weller, of the team of Weller and Russell, is in St. Bernard's Hospital, Chicago, where she is recovering from a serious operation, recently performed.

Frankie Williams and George Kraus are offering their "piano act" as the chief entertainment feature of Joe Woods' Blue Goose cabaret in Greenwich Village.

Tommy Curran will be featured in an abbreviated edition of Frank Daniels' former musical comedy success, "The Office Boy," which is to be routed over the Pan time.

Beverly Sitgreaves is back in New York after an absence of four years, during which time she played abroad. She may be seen soon in a new Broadway production.

Denno Sisters-Thibault and Cody, opened the week of December 4th, at Norfolk and Richmond, scoring a decided hit. The act has the whole Delmar time to follow.

Known on the stage since 1914 as Yvonne Jarret, Frieda E. Igsleder, obtained permission from Supreme Court Justice John McAvoy to use that name on and off stage in the future.

Menlo Moore was again removed from his home to the Lenox Hill Hospital, due to a recurrence of stomach trouble. He recently left the hospital and was thought to be convalescing.

Edward Harold Crosby, dramatic editor of the Boston Post, has written a new melodrama, "Behind the Screen," which will be given a trial showing next week by the Somerville Players, Boston.

Harry Gordon and Loney Nace will open shortly in vaudeville with the same comedy vehicle which Harry Gordon did with his brother Bert, some years ago, and which Bert Gordon and Gene Forde are now doing on the big time.

Ann Grosvenor Ayres will direct the exploitation of the new Henry W. Savage musical play, "The Clinging Vine," in which Peggy Wood is the star. The piece is due here Christmas week.

Harold Karft is shortly to be seen in a tabloid edition of "A Man of Honor," which in its elongated form was a former starring vehicle for Edmund Breece. Four other people will be in the act.

Charles Marchand, former musical director, who quit the game for commercial pursuits, has returned to his first love and is directing the orchestra at Midway Gardens Dance Palace, Brooklyn.

Madeline La Verne, who has been premiere danseuse with a number of Broadway attractions, will give a dance recital at the Princess Theatre early next month, appearing in a series of rhythmic dances.

Will Morrissey is to be featured in "The Love Girl," the satire on musical shows by Franklin P. Adams, which has been previously done by the Fortyniners at the Punch and Judy Theatre. Morrissey will do it in vaudeville.

Trixie Friganza, the Duncan Sisters, The Brians, Joe Browning, Ten Eyck and Weilly, Jim McWilliams, Kitty Doner and Company, George and Ray Perry and the Hayes Trio appeared in the concert bills at the New Amsterdam last Sunday.

Esther Muir, daughter of Curtis Muir, former Mayor of Andes, New York, who was selected by a committee of artists as the most beautiful girl in the Catskill Mountains region has been added to the cast of the "Greenwich Village Follies" at the Shubert Theatre.

Eddie Cantor, Phil Baker, Ryan and Lee, Sally Fields, Keno and Green, Chapells and Stinette, Flo and Ollie Walters and Blaman's Arabs appeared in the concert bill at the Ambassador Theatre last Sunday night. The concert bills have been switched over here during the alteration period of the Winter Garden.



# AL. JO

A Sensation With

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144 West Larned St.

CHICAGO  
Grand Opera House Building  
KANSAS CITY  
Gayety Theatre Building

LEO FRIEDMAN  
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# MELODY LANE

## NEW COPYRIGHT BILL AMENDMENT INTRODUCED IN CONGRESS

**Proposed Bill Introduced by Senator Lodge Will If Passed  
Permit U. S. to Enter International Copyright Union and  
Grant U. S. Writers International Protection.**

Senator Henry Cabot Lodge of Massachusetts introduced a bill in Congress on Dec. 6 to amend the copyright law in order to permit the United States to enter the International Copyright Union, and so enable American authors and composers to obtain international copyright protection automatically, when receiving it in Washington. The bill (S. 4101) has been referred to the Committee on Patents.

The measure is expected to pass both houses shortly and is in favor with all authors, composers and general artistic workers, as well as their various societies. At present the United States is the only first-class country that is not a member of the International Copyright Union, which offers full protection to all affiliated members in various countries similar to that given to natives of the respective nations that are members of the Union.

As read in the Senate by Mr. Lodge, the bill follows in part: "The adherence of the United States to the convention creating an international union for the protection of literary and artistic works, known also as the International Copyright Union, signed at Berlin, Germany, November 13, 1908, and the 'additional protocol' to the said convention executed at Bern, Switzerland, March 20, 1914 . . . that the United States desires to be placed in the first class of countries which are members . . . as provided in article 23 of the said 1908 convention.

"That sections 15, 16, 17, 21 (as amended December 18, 1919), 22, 31 of the said Copyright Act of 1909 are hereby repealed that on and after the date of the President's proclamation as provided in Section 1 of this Act, foreign authors not domiciled in the United States who are citizens or subjects of any country which is a member of the International Copyright Union, or whose works are first published in and enjoy copyright protection in any country which is a member of the Union shall have within the United States for the term of the copyright prescribed by the Act of 1909, including the right of renewal . . . the same rights and remedies in regard to their works which citizens of the United States possess under the copyright laws of the United States . . . shall not be subject to any formalities, and shall not be required to comply with the provisions of the copyright laws of the United States as to notice of copyright or deposit of copies and registration . . . not extending, however, beyond the time that such works fall into the public domain in such country.

"That during the existence of the copyright in any book the importation of any copies into the United States thereof except second hand copies shall be prohibited, except with the consent of the copyright proprietor in this country.

"That the Supreme Court of the United States shall prescribe such additional or modified rules and regulations as may be necessary for practice and procedure in any action, suit, or proceeding instituted for infringement of copyright under this act."

The text of the convention creating the International Copyright Union, signed at Bern, Switzerland, September 9, 1886, and the text of a subsequent convention held in Berlin, November 13, 1908, were printed and distributed to members of Congress by the Library of Congress. Extracts from these texts follow in part and will become part of the United States Copyright Act when the bill introduced by Senator Lodge is passed: "The contracting states are

constituted into a Union for the protection of the rights of authors over their literary and artistic works. Article II. Authors of any countries of the Union, or their lawful representatives, shall enjoy in the other countries, for their works, either not published or published for the first time in one of those countries, the rights which the respective laws do now or shall in the future grant to natives."

Article V. "Authors of any of the countries of the Union . . . shall enjoy the exclusive right of making or authorizing the translation of their works . . . but the exclusive right shall cease to exist when the author shall not have made use of it within a period of ten years from first publication."

Article VII. "Articles from newspapers or periodicals cannot be reproduced, in original or in translation, in the other countries, without the authorization . . . does not apply to political discussion, to news of the day, or to current topics."

Article IX. ". . . authors of dramatic or dramatico-musical works . . . are, during the existence of their exclusive right of translation, equally protected against the unauthorized public representation of translation of their works . . . applies equally to the public performance of unpublished musical works, or of works in which the wish is expressed on titled page that public performance is forbidden, etc."

Article X. "Unauthorized indirect appropriation of a literary or artistic work of various kinds, such as adaptations, arrangements of music, etc., are specially included amongst the illicit reproductions to which the present convention applies. . ."

Article XII. "Pirated works may be seized by the competent authorities of the countries of the Union where the original work has a right to legal protection . . . the seizure to take effect conformably to the domestic legislation of each country."

Article XVI. "An International Office is established under the name of 'Office of the International Union for the Protection of Literary and Artistic Works' . . . office expense to be borne by the Administrations of all countries of the Union . . . office is placed under the high authority of the Superior Administration of the Swiss Confederation. . ."

Other articles provide that no alterations in the articles of the conventions shall be binding on the Union unless by unanimous consent of the countries comprising it; official language of International office to be French, and the office will also collect all kinds of information relative to the protection of rights of authors, etc., and the transformation of a novel into a play comes under stipulations of Article X mentioned above.

Articles included in the convention held in 1908 include No. 13: "Authors of musical works have the exclusive right to authorize (1) the adaptation of these works to instruments serving to reproduce them mechanically; (2) the public performance of the same works by means of these instruments."

### POLLACK SUES AGAIN

Low Pollack, filed another suit for salary due, against the Broadway Music Corporation, the action this time being for the sum of \$400.00, for the weeks of November 18th, and 25th. Recently the songwriter filed suit for salary due him for the week of November 11. Fraenkel and Goldsmith of 52 William street are

### GILBERT DIRECTORS MEET

The first meeting of the board of directors of the newly formed L. Wolfe Gilbert Music Corporation, was held last Friday afternoon, and the tentative plans of the organization outlined by L. Wolfe Gilbert, president, and the list of officers as well as board of directors permanently established.

Officers of the corporation are: L. Wolfe Gilbert, president; Tom J. Geraghty, vice-president (also supervising director, Famous Players-Lasky Corporation); Alfred Wolfe, secretary and treasurer.

Directors are: Jack Diamond (President of Yale Taxicab Corp., and other connections); Dr. S. T. Lentas, Kingston, N. Y.; Myer Segal, M. D., Camden, N. J.; Alfred Wolfe, L. Wolfe Gilbert, Tom J. Geraghty and Edward Wolfe.

Speaking before the board, L. Wolfe Gilbert, said that he would surround himself with the most competent staff of writers and professional department help he could possibly select. Also that the sales of sheet music published by the house would be pushed to the limit, if necessary establishing new music stores and other outlets throughout the country.

Additional floor space, comprising seven more offices is being taken by the organization on the same floor of their present quarters which will also be altered this week.

### COPYRIGHT SUITS UP

The thirty suits for infringement of copyright instituted by the American Society of Composers, Authors and Publishers against various motion picture houses in Philadelphia will be heard at the rooms of the society Thursday and Friday of this week, by Special Master Douglass, who was appointed by Federal Judge Thompson of the United States District Court.

Witnesses will be heard and testimony taken by Douglass, who is a Philadelphia attorney. Nathan Burkan, general counsel of the A. S. C. A. & P., will look after the affairs of the society.

Originally there were thirty-nine suits filed in Philadelphia by the society against the movie houses. The cases that came up before Federal Judge Thompson, five in number, have not been decided upon, the Court still reserving decision. Four cases were withdrawn and the remaining thirty were referred to a special master by the Court. Douglass will make a complete report to Judge Thompson, after which the decisions will be made known.

### HARRY VON TILZER CO. BANKRUPT

A petition in bankruptcy was filed this week against the Harry Von Tilzer Music Publishing Company, of 1658 Broadway. The liabilities are estimated at \$20,000 and the assets at much less. The three petitioning creditors are Benjamin Bornstein, who claims \$1,000 for services rendered; Edwin Starn for \$1,600 on a promissory note due on November 10, and Ager, Yellen & Bornstein for a judgment of \$1,028 obtained on December 1.

The general slump in the music business is given as the cause of the bankruptcy. Bornstein and Starn are former employees of the Von Tilzer company.

### DENIES DISSATISFACTION

Harry Akst, who severed his connection with Irving Berlin, Inc., recently, denies that there was any dissatisfaction over his royalty statement and states that he left to become a free lance with the best of feelings toward the Berlin company.

### MILT FERBER WITH MILLS

Milt Ferber, of the vaudeville team of Jess and Milt Ferber, has been added to the professional staff of Jack Mills, Inc. He will assist Jimmy McHugh in the professional department.

### "MUSIC TRUST" CHARGES

The charges made in Washington to the Federal Trade Commission and Attorney General Daugherty, by the motion picture exhibitors to the effect that the American Society of Composers, Authors and Publishers is a combination that is restraining their trade, etc., and is a "music trust," are characterized by J. C. Rosenthal, general manager of the society, as absolutely ridiculous and unfounded. The charges were made through the efforts of Sidney Cohen, president of the Motion Picture Theatre Owners of America.

According to Mr. Rosenthal, the new move on the part of the theatre owners' organization head, is nothing short of the "dying gasp" of the movie interests in their efforts to dodge payment of a performing rights license provided for in the Copyright Act. "United States Courts in various districts," he said, "have ruled many times that the business of our organization does not constitute 'commerce' in the meaning of the Sherman law."

Mr. Rosenthal intimated that the move in Washington was more or less a political one with the movie men whose proposed legislation to change the copyright laws has failed. Also that it was one round of fight between Frank C. Rembusch of Indiana and Sidney Cohen, president of the M. P. T. O. A.

### CONTEMPT PROCEEDING DISMISSED

Contempt of Court proceedings against Perry Bradford, music publisher, was dismissed last Friday by Federal Judge Augustus N. Hand, who failed to see the similarity of the songs "He May be Your Man (But he comes to see Me once in a While)" and "He used to be Your Man, but He's My Own Now." The latter being a new one by Bradford. The former song is the one over which the Ted Browne Music Company of Chicago, caused the pending litigation to start and which resulted in perjury charges being preferred against Bradford and two others.

Counsel for the Ted Browne Music Company believed that Bradford showed contempt of court by putting out a number similar to the one that caused the trouble.

### HANBURY WITH B. A. CO.

Harry T. Hanbury, formerly manager of the professional department of T. B. Harms and later in business for himself under the name of the Harry T. Hanbury Company, has signed a contract with the B. A. Publishing Company that calls for his services as general manager. Hanbury has already started work for the new firm and is engaged on a special plug for "Sunny Jim," the B. A.'s big number.

### ABRAHAMS TO PUBLISH

Maurice Abrahams, for years connected with the Waterson, Berlin & Snyder music house, is going into business for himself and is now looking about for suitable offices. He plans to open early in January. Abrahams is one of the best known young men in the music business and in his new venture will be surrounded by some writers of ability and a capable business staff.

### HENRY STERN IN EUROPE

Henry W. Stern, who for years was connected with the music publishing firm of Jos. W. Stern & Co., and who wrote under the name of S. R. Henry, is now in Europe. He is said to be looking over the musical shows with the idea of obtaining the American publication rights for his brother, Jos. W. Stern, who is to re-enter the music publishing business.

### HOLTZ FEATURES NOVELTY

Lou Holtz last Sunday night at the Ambassador Theatre concert scored a big hit with the novelty song, "You've Got to See Your Mamma Every Night or You Won't See Your Mamma at All."



# BURLESQUE

## CENSORS CLOSE MUTUAL SHOWS

### BIG CHANGES ORDERED IN TWO

Shows are continually being closed on the Mutual Circuit following the censors' trip through the west. Wires have been coming into New York offices stating that shows needed complete revisions, cast changes and other alterations.

Last Thursday the offices of the Mutual Circuit in New York received a wire from its censor committee, Messrs. Singer and Dody dated from Columbus notifying them that the "Jazz Babies" show was bad, had to change five principals and that the show must lay-off next week.

Arrangements had been made to place Pat White Show (Vail and Manheim) show in its place, this show was to lay off this week.

Matt Kolb, one of the owners of the "Jazz Babies," left for Columbus that day, watched the show and wired in that the show was all right. He made inquiries around the house and was told the show was all right and better than many others that had played the house.

The censor committee caught the show on Wednesday afternoon at a sixty dollar matinee. They promised to come back at night and see it again. They did, it is claimed, but did not until the second part and then stayed only about twenty minutes.

The "Jazz Babies" was playing a return engagement at Columbus, repeating with the same show after being away three weeks.

Monday the Mutual Circuit received a wire from Singer, saying the "Baby Bears" would have to lay off next week to fix up, and that Pat White would play the week instead of laying off.

Now the producers on their way West are guessing which one will have to lay off in order to keep the Pat White Show from losing the week lay-off.

What Peck and Kolb can't understand is why the show should suddenly become so bad and five changes had to be made in the cast, when it is the same show and same cast with two exceptions that opened in Brooklyn last August and has been playing ever since with Scottie Friedell as the principal comedian.

### BOOKED ON DELMAR TIME

Max Field and Anna Fink have been booked over the Delmar time. They opened in Richmond, Va., Monday. After finishing that time they start over the Interstate time. They will not return to New York until next spring.

### ED. TINDELL'S MOTHER DEAD

TRENTON, Dec. 11.—Mrs. J. Tindell, mother of Ed. Tindell of the vaudeville team, Ed and Ida Tindell, died at her home here on Nov. 26. Mrs. Tindell was fifty-four years old.

### HAYES IN PICTURES

Geo. Hayes is now in pictures. He has been engaged by Don Menia, of Los Angeles, and is now working in Hollywood. His contract is for ten months, it is said.

### FULKERSON CLOSSES

Rube Fulkerson and his partner closed with the "Mischief Makers" at the Star last Saturday.

### OPEN WITH "KANDY KIDS"

Mary MacPherson and Marie Grenier opened with the "Kandy Kids" this week at the Olympic.

### HAMID SUES HURTIG & SEAMON

Claiming that Hurtig & Seamon had persuaded two members of a troupe of acrobats he had with the "Wonder Show" on the Columbia Circuit to break their contract, George Hamid has brought suit against the firm of producers for \$10,000 damages in the New York County Supreme Court.

According to David Steinhart, of 1540 Broadway, attorney for Hamid, an act of six persons known as "Hamid's Six Whirlwinds" were with the Hurtig & Seamon show early this season. All of these people were under contract to Hamid. After the show was out a short time, he alleges that representatives of the firm, after a misunderstanding with him, had induced two of the men to forsake their contract with Hamid and remain with the show.

In the meantime, Hamid had signed a contract with the Pantages Circuit for the act to play twenty weeks at \$500 a week. When the Pantages office learned that two of the men had quit the act they cancelled their contract. So Hamid is suing for the amount of the vaudeville contract.

### MINER'S CELEBRATES ANNIVERSARY

The Anniversary Week at Miner's Bronx was a big success last week, "Chuckles of 1923" being the attraction. Special nights for the patrons were arranged by the management. On Monday night popular song and piano contest, Tuesday night dance contest, Wednesday night good old-fashioned country store, Thursday night amateurs and Friday night chorus girls' contest. Pretty souvenirs were given to the ladies at each matinee. It is needless to say that it was the largest week of the season at Miner's, and on the whole it was a big success.

### HALL SCORES IN ACT

Al K. Hall, who is playing the Orpheum Circuit, has been receiving fine newspaper reports from all the cities in which his act has appeared.

At Sioux City one paper had this to say: "The feature act of the bill, of course, was the act presented by Mr. Hall and his company. The erstwhile musical comedy star has an act which contains a variety of entertainment. It includes singing, dancing and laugh-provoking situations in sufficient quantity and variety to please all tastes."

### ROGER IN FAIR BUSINESS

CHICAGO, Dec. 9.—Archie Royer, of "Next Door" fame, who operated a one-night stand show of that name for many years and who has just recently completed a tour of vaudeville houses in Michigan, will launch into the fair business on an extensive scale next season. He will have the Greater Michigan Independent Fair Booking Association and already has contracts for a show which will move intact over a circuit of seven fairs.

### SIGN FOR STOCK

Bonnie Lloyd, soubrette, and Ernie Mack, principal comedian, of the "Follies and Scandals," also Charlie "Tramp" McNally, principal comedian of the "Jazz Time Revue," will appear in stock at the Garden, Buffalo, at the close of the Mutual Circuit season.

### CLUB HOLDS MIDNIGHT SHOWS

The Ostrich Club of Buffalo is holding weekly midnight shows at the Garden Theatre, that city, and the house is playing to capacity business that night. The Club is composed of young men of the city who make their headquarters at the theatre.

### BETTY BURNETTE CLOSING

Betty Burnette, soubrette of "Chuckles," will close with that show Saturday night in Poughkeepsie. She leaves at once for Dayton, O., where she will join a big time vaudeville act, going to the Coast.

## BURLESQUE CLUB PLANS NEW BENEFITS

### PROVIDES FOR SICK FUND

The Fourth Bohemian Night of the Burlesque Club was held on Sunday evening, December 10, and the spacious club quarters were crowded with members and their guests. The dancing and the show were enjoyed by everyone present, who voted these entertainments to fill a long standing gap in the life of the votaries of burlesque.

President Cooper announced that the club would keep open house on Sunday, December 24, when a large Christmas tree and the distribution of presents would be a feature. Another big time was promised by him for New Year's Eve. For next February there has been arranged a big circus day.

He also announced that the proceeds of several festivals, including the circus day, would be devoted to the establishing of a health resort for members, as well as for a burial plot for members who were not otherwise provided for.

The bill included the Martini Brothers in a mystery act, showing several fine tricks; Charles Williams, who jazzed a mouth-harmonica in surprising manner; Jarafe and Fohl, singers; Harry Ward's Five Banjo-saxophones, in a good repertory of music; Al Talamy, character vocalist; Masa Sarami, Japanese character singer and acrobatic dancer; Clarence Hibbard, singer; Max Stamm, recitationist, and Dan Gregory with his band from Harrisburg, in a repertory of original jazz, which was a riot. They obliged by playing for several dances, which got old and young to take to the floor.

The music for the other dances was furnished by the Broadway Harmonists.

### PRAISE FOR PRIMA DONNA

The Albany Times-Union, in reviewing the "Follies and Scandals" playing the Majestic, that city, had this to say about Jessie Rece, the prima donna of the company: "Jessie Rece, who was formerly with a Columbia wheel show, opened here yesterday. Miss Rece combines the face and form of Irene Castle and Franz Marie Texas with a magnificent voice which goes far and above the vocal qualities of the ladies mentioned. Miss Rece is a decided asset to the production. Her gowns are very handsome and her personality irresistible."

### FREED SELLS THEATRE

SCHENECTADY, Dec. 11.—Sam Freed, former property man with burlesque shows, has sold the Central Park Theatre, a picture house, to John and Elizabeth Hogan of Hoboken, N. J. Freed intends investing the proceeds from his investment in a tabloid show next spring and travel with a carnival company.

### SUNDAY SHOWS AT GARDEN

The National Winter Garden, operated by the Minsky Brothers on the East Side, is now presenting burlesque on Sundays. They started last Sunday.

### HART AT THE GARDEN

Geo. Hart closed as second comedian with the "Mischief Makers" last Saturday in Brooklyn and opened at the National Winter Garden Monday.

### WITH "GIRLS A LA CARTE"

Micky Markwood joined the "Girls a la Carte" last week.

## "BROADWAY FLAPPERS," BERNSTEIN SHOW, FAST AND CLEVER

How often have you heard performers say the Monday afternoon audience at the Columbia is hard, if you have not heard that remark, I can tell you a lot who have said it and still claim it, but if you give what is wanted, you will find those that come in there on Monday afternoon as agreeable a lot of chaps as you will find anywhere. They weren't a bit hard on Monday, they laughed and applauded all through the show, in fact, there hasn't been a show there this season that went over any better than Rube Bernstein's "Broadway Flappers" did Monday.

This show is one of the fastest and most entertaining of them all. It has a lot of "broke" all dolled up and with no end of class. It has a finely balanced cast, and every one of them work. As for the chorus, they are second to none. Each and every girl works, the management has them on their toes at all times, there is not a number that they do not work and work hard in, and a lot of credit is due them for the way the numbers go over. Bernstein has spared no money in costuming the girls, in fact the check book was used often in costuming and arranging the scenery and electrical effects, as both stand out.

The programme states that Walter Brooks staged the numbers; he did, very well and staged just what is wanted for a lively burlesque show; the numbers are well arranged and the girls have carefully carried out Brooks' ideas.

This is the first season that most of the principals have been seen at the Columbia, having been on the American Circuit in past seasons.

The comedy is in the hands of Jack Hunt and Clyde Bates. Both have been on the other circuit in the past and made names for themselves over there, what they did on the other circuit can not compare with what they are doing the present season. They have never been so good. They are both doing tramp roles, of a different type. Hunt has cleaned up a bit, otherwise he is the same old Hunt as we have seen before, bowing over the comedy in good shape. Bates, like the other fellow, is doing what he did in past seasons, only he stands out better, to our way of thinking he is better and funnier in this show than we have ever seen him. Each comedian makes a number of changes of comedy clothes.

Major Johnson makes but one entrance in the first part, and that is with the comedians. He is used to an advantage down in the second part of the show however.

A classy straight is Jimmy Hamilton, a good looking chap, with a pleasing appearance and nifty ways. Hamilton is a good talker and "feeds" well. He can sing and is a fine type of straight. He wears natty clothes and wears them well.

Victor Caplin made good as a singing and dancing juvenile. Caplin, a neat appearing young fellow, startled them with his dancing.

Mac Dix, full of magnetism, and bubbling over with personality, stands out better in this show than we have ever seen before. Her work is distinctly different than in the past. While not in many scenes, she does very well, with what she has to do. In her numbers she gives an excellent account of herself, however, and scored with each. Miss Dix has a pretty form and pretty dresses to cover it. In tighties the boys liked her best. She went big with her singing specialty. Little dashing Shirley Mallette, an attractive brunette, carried the soubrette honors. Miss Mallette takes care of her numbers very well, and in her specialty more than pleased. Her costumes are pretty.

Vinnie Phillips has developed into a clever woman. She is striking in appearance, and her work speaks for itself. Miss Phillips can put over a number. She has a style of her own and the audience likes it, and she never failed to go big with any of her numbers. She looks good in gowns, and in tighties, starting. Miss Phillips' first appearance at the Columbia is a success, and this young woman will be heard from in better things some day.

Rose Ford is the prima donna; this is the only weak spot in the cast. While this young lady makes a nice appearance, her voice is not suited to the part, in fact she doesn't fit in from a singing standpoint. Her gowns are stunning.

Arron and Kelly, colored performers, proved before the performance was half over, to be about the best colored singing and dancing team that has been at this house this season. They are great "boofers."

Many specialties are offered during the performance by the principals. The show is crowded with good humor and class. This Bernstein man has come over from the American Circuit and delivered the goods. It is one of the best entertainments we have seen at the Columbia this season, and it would take columns to tell about all the good things in the show. Srs.

### PARTY FOR DIXIE VALE

NEWARK, N. J., Dec. 6.—The Balbach Association of Newark, one hundred and fifty strong, tendered a theatre party on Tuesday night to Dixie Vale, a member of the "Lid Lifters" playing the Lyric Theatre. After the show the members of the company were given a dinner in the rooms of the association. They were taken to the banquet hall in automobiles.



# DRAMATIC and MUSICAL

## "OUR NELL," NOVEL MUSICAL COMEDY AT THE BAYES

"Our Nell," a musical comedy in two acts. Book and lyrics by A. E. Thomas and Brian Hooker, with music by George Gershwin and William Daly. Produced by Davidow and Lemaire at the Bayes Theatre, on Monday evening, December 4.

### CAST

Malvina Holcombe.....Mrs. Jimmie Barry  
Mortimer Bayne.....John Merkl  
Peleg Doolittle.....Jimmy Barry  
Joshua Holcombe.....Frank Mayne  
Frank Hart.....Thomas Conkey  
Deacon Calvin Sheldrake.....Guy Nichols  
Helen Ford.....Eva Clark  
Angeline Weems.....Emma Haig  
Chris Deming.....Olin Howland  
Mrs. Rogers.....Lora Sanderson

Hick melodrama subsidized by satire and jazz is a fair description of "Our Nell," the youngest debutante of musical plays which had its coming out party at the Bayes Theatre last Monday evening. The vogue for name shows such as "Irene," "Sally" and "Mary" undoubtedly inspired this latest opus of A. E. Thomas and Brian Hooker, who depend upon George Gershwin and William Daly for the many musical interruptions. The combined efforts of the collaborators have provided a wealth of broad satire that is capably handled by a cast who essay their roles with all seriousness, having their tongues in their cheek at the same time.

"Our Nell" is our idea of "The Old Homestead" on a marathon jazz jag. It faithfully reflects the characters of the Denman Thompson standard and much of its saccharine sentiment. Nell has gone to the big town to raise the mortgage on the old homestead. She comes back before the latter is lifted and everybody believes the worst. You know what a small town mob is. Even Grandpa Holcombe, who quotes the bible at the slightest provocation, succumbs to suspicion. However, he is willing to forgive Our Nell no matter what she's done. The honest yokel lover too, don't give a darned if Nel is a scarlet lady. He would take her out of the past and into God's own country.

But, to borrow from the vernacular of Mrs. Rogers, an alumnae of the chorus ranks, "They're all wet." Nell has not been naughty as they expected. Her worst offense was to steno in a bucket shop in New York. But how was the girl to know the nature of the business when she never saw any buckets about the shop. She tells you so herself. She does own up to pawning her dead ma's gold locket to protect her stock when the scoundrel broker called for more margin. The locket represented the life saving of Babbit soap wrappers.

There is a dyed-in-the-wool villain in the piece. He struts about in riding togs and waxed mustache injecting his venom in the quietude of henfoot corners. Nell discovers him as her former employer. She is frustrated from exposing him on the threat that he will tell what she did with her ma's locket. Nell sacrifices herself in marriage to this viper to save the old farm. Fate and a bad fire sends Mrs. Rogers in at the critical moment. She discovers that the villainous gent is her miscreant husband. Nell's marriage is nil and she swoons into the waiting arms of her honest lover, while Mortimer Bayne is led by his left listener back to his family hearthside.

Eva Clark brings piquancy and charm to the title role. Her songs got over nicely, and in several instances she sounded a note of pathos that contrasted admirably with satire let loose all around her. John Merkl did a villain that was villainous to the core and actually made the sophisticated premiere audience hiss real hisses. Jimmy Barry was deliciously humorous as a hick sheriff, incorporating

a suggestion of his vaudeville "wise-cracking rube" in the second act that was even better than his previous stuff. Olin Howland also kept the mob roaring as a bucolic youth with motion picture tendencies. Olin was teamed with that dainty morsel of dancing femininity, Emma Haig, whose dancing was as delightful as ever and who proved an excellent foil for the fun-making proclivities of the lanky Howland. Lora Sanderson, Thomas Conkey, Guy Nichols, Mrs. Jimmy Barry and Frank Mayne sustained a delightful note of satire in their respective delineations.

Rustic airs permeate the musical setting, with "Ingenu Baby" and "By and By" showing possibilities of becoming popular.

The chorus bevy has youth and beauty and have been well drilled by Julian Mitchell.

Withal "Our Nell" is novel and entertaining. With a little tightening up here and there it can be developed into a wow of a show. In its present shape it misses that achievement by a very narrow margin.

## "THE DOORMAT" AT PUNCH AND JUDY IS SLOW AND DULL

"THE DOORMAT," a comedy drama in three acts, by H. S. Sheldon. Produced at the Punch and Judy Theatre, Thursday evening, December 7.

### CAST

Lucy Cavender.....Lois Bolton  
Josephine Sheppard.....Margaret Nugent  
Adele Cavender.....Lelita Westman  
Eliza.....Grace MacGowan  
Rodney Sheppard.....Harry Benham  
Richard Cavender.....Theo. Westman, Jr.  
Jerome Baldwin.....Henry Mowbray

According to his past performances, the author of "The Doormat" was one of whom great things were expected. His latest effort, however, is disappointing and probably as poor a play as has been produced this season, or since "The Mask of Hamlet," of last season's fame. Added to the poorness of the play is the performance of an almost one hundred per cent. inadequate cast. Edward Whiteside, a producer new to Broadway, is sponsor for the piece.

The play, mostly, is an overheard conversation between the collaborators of a novel. The eavesdroppers do not realize this at first and the talk they hear concerns a child that is expected and there is a debate as to whether it should be called by a male or female name. Other things developed and happened, the character in the forthcoming novel being the goat, but the butler et al. who were listening never got wise to the fact that it was they who were the real goats.

Occasionally a bright line or two crept into the conversation, while the play itself moved along fast enough to the goal the author intended that it should. But with practically one exception the cast could hardly have been worse. Lois Bolton, as Lucy, managed to modify her voice and do the best with the material she had in hand.

As the play stood the opening night, it was a 100 to 1 favorite to either equal or beat the season's shortest runs if managed with good sense.

### NEW GUILD PLAY OPENS IN FEB.

"The Tidings Brought to Mary," a play by the French poet, Paul Claudel, will be the third of the Theatre Guild productions this season and will have its premiere at the Garrick Theatre on Dec. 25. Theodore Komisarjevsky is staging the play and Lee Simonson is designing the settings and costumes. "Peer Gynt" with Joseph Schildkraut in the title role will be the fourth of the Guild productions this season and is scheduled for a presentation early in February.

## "LISTENING IN," PLAY OF COMEDY AND THRILLS IS WELL ACTED

"LISTENING IN," a comedy in a prologue and three acts, by Carlyle Moore. Produced at the Bijou Theatre, Monday evening, December 4.

### CAST

Johnathan Cumberland.....Dodson Mitchell  
Mr. Morrison.....Giorgio Majeroni  
Miriam Adrian.....Helen Flint  
Janet Van Sloan.....Minna Gombel  
John Coomber.....Ernest Glendenning  
Harry Van Sloan.....Harry Scrubs  
William Archer.....William Keighley  
Dr. Emil Bachman.....Frank Andrews  
Jonas McKesson.....Frank J. Kirk  
Messenger.....George Gaston  
Abu.....Herbert Farjeon  
Mrs. Grace Pemberton.....Margaret Linden  
Reginald Pemberton.....William Davidson  
Police Officer.....C. L. Emerson

Theatre patrons who have witnessed the "thrillers" that have arisen since "The Bat" was first produced have still another thrill waiting for them in Carlyle Moore's "emotional comedy," in which ghosts have full sway in a haunted house, with mysterious stuff cropping up for at least two and a half acts. In the end, however, the audience is let in on the secret of how it was done.

The prologue told of a will that was left and how a scientist was going to do some extraordinary stunts in order to help the heir of the dead man fulfill the terms of the will. Giorgio Majeroni played the part of Morrison, who might have been any sort of a mysterious personage, and he was supposed to manipulate the wires of the tricks. Some of the stuff was done so well the audience was at a loss many times as to whether Morrison was responsible for the ghosts or whether some supernatural power was at work.

Tips are received on the stock market and other such business is done with the aid of some kind spirit. The big scene of the play that held everyone spellbound was when the ghost itself began to form in mid-air, where the patrons could actually see it, and then materialize into the man with the beard. In the meantime a young author is trying to unravel the mystery and find out what's making the wheels go round. This part of the play is similar to another mystery play recently produced by George M. Cohan. The latter part of the play is not up to the standard set by the preceding scenes, probably because the author decided to try and clear the atmosphere before the play was over. In this case, the characters being too many, the most convenient one to get out of the way and avoid investigation was the District Attorney, who was shot.

The cast for the most part is adequate. Ernest Glendenning was the hero of the piece, who fearlessly faced the spirits. As mentioned above Giorgio Majeroni was the deceptive person who pulled the wires. Dodson Mitchell, as to be expected, made sure that it was a mystery play for which he was cast.

### FOREIGN ACTRESS ADMITTED

Mme. Pierre Achmatoff, Russian actress, who faced deportation, was released from Ellis Island last week upon her statement that she had been engaged for the Moscow Art Theatre which Morris Gest is bringing to the United States.

Mme. Achmatoff was released in the custody of Methodist missionaries on Ellis Island and was taken to the Methodist Immigrant Home, No. 273 West Eleventh street. She smilingly acknowledged that it was a novel incident in the life of an actress to be placed upon the hospitality of a missionary home, and the immigrant workers on Ellis Island had much to do in getting her twenty pieces of baggage and furs packed off on the ferry boat.

## "FASHIONS FOR MEN," ODD MOLNAR COMEDY AT THE NATIONAL

"FASHIONS FOR MEN," a comedy by Ferenc Molnar, adapted by Benjamin Glaser. Presented at the National Theatre, on Tuesday evening, Dec. 5, 1922.

### CAST

Peter Juhasz.....O. P. Heggie  
Adele.....Beth Merrill  
The Aristocratic Lady.....Edythe Tressider  
Oscar.....Clarke Silvernail  
The Unassuming Lady.....Frances Goodrich  
Philip.....Frank Peters  
The Young Gentleman.....Fairfax Burgher  
Paula.....Helen Gahagan  
Adolf.....George Frenger  
The Count.....Edwin Nicander  
The Delivery Boy.....James Hagen  
Demokos.....George Frenger  
Santha.....Fairfax Burgher  
Mate.....John Rogers  
The Maid.....Sedonia Elin  
The Thorough Young Lady.....Katherine Haden

The Dissatisfied Lady.....Frances Goodrich  
The Nervous Gentleman.....John Rogers  
The Old Gentleman.....James Hagen  
The Patient Lady.....Sedonia Elin  
The Cabman.....George Frenger

A fresh phase of the versatile genius of Ferenc Molnar is to be found in this adapted play of Hungarian life. The play has been shrewdly cast and generously produced, but the play seems to be nothing more than mild entertainment, probably due to the fact that its central character is one of those sweet persons who do not give life and its vicissitudes more than a passing thought, instead of buckling down and meeting "obstacles" with a determination and fight.

This wistful, mild-mannered individual, around whom "Fashions for Men" revolves, is one of those kind-hearted men whom everybody robs and deceives. His wife, his employees, his customers—all exploit and cheat him.

Even though "Fashions for Men" is a fresh phase of the ability of the author of "Lillom" and "The Devil," it really does not seem as though he intentionally created such an easy character which, though it has a beginning, does not get anywhere.

And even though O. P. Heggie, a sterling actor, strives to get somewhere in the part, he just seems to miss; that is, not through any fault of his own, but through the fact that even though he gives the part the finest interpretation possible, it is disappointing, for as is well known a central figure in a play must besides carrying sympathetic elements show that it is forceful, determined and desirous of getting somewhere.

Some of the other characters are interesting, especially that of the sinful old count, played by Edwin Nicander. A charming and most interesting performance is given in most skillful manner by Helen Gahagan. Clarke Silvernail, who still seems to possess a keen delight in bearing down too heavily on any role that is thrown his way, manages to play effectively the role of "Oscar," the chief harpy.

### ARBuckle OUT OF "OLD BILL"

Maclyn Arbuckle has withdrawn from the cast of Sam H. Harris' production of "Old Bill, M. P.," which will have its initial performance at His Majesty's Theatre, Montreal, on Dec. 25. Edmund Gurney replaces Arbuckle.

### GUILD TO DO NEW RICE PLAY

Elmer Rice, author of "It Is the Law," the current attraction at the Ritz Theatre, has had another of his plays accepted for early production by the Theatre Guild. It is called "The Adding Machine."

Gloria Foy, appearing in "Up She Goes" at the Playhouse has affixed her signature to a contract that will keep her in the employ of William A. Brady for three years.



## B. F. KEITH BOOKING EXCHANGE

Week of December 18, 1922

## NEW YORK CITY

Palace—Miller & Mack—La Toy's Models—Mr. Hymack—Trixie Friganz—Franklin & Jean Tell.

Riverside—The Saytons—Libonati—Freda & Anthony—Wellington Cross & Co.—Chic Sale—Madeleine Collins—The Caninos.

Alhambra—Baggert & Sheldon—McFarlane & Palace—Ted Lorraine & Co.—Shaw & Lee—When Love Is Young.

Royal—Four Phillips—Thos. J. Ryan & Co.—Lewis & Dody—Ruby Norton—Davis & Pella—Pat. Rooney & Marion Bent—Joe Browning.

51st Street—Ernest R. Ball—Harry J. Conley & Co.—Franklyn Farnum & Co.—Bender & Armstrong—Castillians.

Colonial—Van Cleve & Pete—Haney & Morgan—Moore & Freed—Willie Schenck & Co.—Kellam & O'Dare—"A Night in Spain"—Wilton Sisters—Al. Herman—McCarton & Marrone.

Jefferson (First Half)—Homer Miles & Co.—Allman & Harvey—Wells, Virginia & West—Belle Baker. (Second Half)—Herbert Ashley & Co.—Gibson & Conelli—Yvette Rugel.

Broadway—Donovan & Lee—Bert Levy—Cooper & Ricardo—Harry Stoddard & Band.

Franklin (First Half)—Frank Farron—Janet of France—Harry Burns & Co. (Second Half)—California Ramblers—Eddie Nelson—Belle Baker.

Coliseum (First Half)—Thos. B. Shea & Co.—Santos & Hayes—Davis & Darrell. (Second Half)—Lee & Cranston—Gus. Fowler—Harry Burns & Co.

Fordham (First Half)—Gibson & Conelli—Yvette Rugel—Will. Mahoney. (Second Half)—Demarest & Collette—Joe Cook—Alexanders & John Smith.

Hamilton (First Half)—Meleda & Dade—Lee & Cranston—Gus. Fowler—Johnny Burke. (Second Half)—Van Hoven—Jimmy Lucas & Co.

Regent (First Half)—Jimmy Lucas & Co.—Patricia. (Second Half)—California Ramblers—Davis & Darrell.

## BROOKLYN, N. Y.

Orpheum—Dixie Four—The Brants—Rae & Emma Dean—Irene Franklin.

Bushwick—Canova—Around the Corner—Chief Caulpican—Ben Bernie & Band—Mary Haynes—Weber & Ridor.

Riviera (First Half)—Demarest & Collette—Herbert Ashley & Co.—Joe Cook—Alexanders & John Smith. (Second Half)—Marion Harris—Allman & Harvey—Johnny Burke.

Flatbush—Dreams—Dotson—Owen McGivney—Bert & Betty Wheeler—Wm. & Joe Mandel—The Wager.

Far Rockaway (Second Half)—Wells, Virginia & West—Patricia.

## BALTIMORE, MD.

Maryland—Four Aces—Tom Smith—Greene & Parker—The Duttons—Juliet.

## BOSTON, MASS.

Keith's—Loyal's Dogs—Boreo—Keane & Spear—Ben Welch—Ted & Betty Healy—Jane Connolly & Co.—Watts & Hawley—Fern & Marie—McEnnery & Orchestra.

## BUFFALO, N. Y.

Shea's—Max Sovereign—Joseph Diskay—Harrison & Dakin—Dooley & Storey—Holmes & Levere—Cunningham & Bennett—Tom. Patricia—Brent & Partner.

## CINCINNATI, OHIO

Keith's—Osborne Trio—Ormsbee & Bening—Jessie Bussley & Co.—Lillian Shaw—Serial Valentines.

## CLEVELAND, OHIO

Palace—Five Avalene—Ida May Chadwick & Dad—Marion Murray & Co.—Healy & Cross—Walters & Walters.

106th Street—White Brothers—Harry Hayden & Co.—Shattuck & O'Neill—Kuhn & Dries—Lang & Blakely.

## COLUMBUS, OHIO

Keith's—Downey & Claridge—Betty Washington—Saxton & Farrell—Hall & Shapiro—Tan & Naki Japs.

## DETROIT, MICH.

Temple—Sherwin Kelly—Van & Tyson—Hegedes Sisters & Juan Roves—Hawthorne & Cook—Bessie Barriscale & Co.—Joe Laurie—Margo Waldron & Co.—Gordon & Ford.

## ERIE, PA.

Colonial—Fifer Brothers & Sister—Sage La Vera—Rasso & Co.—Jerome Mann—Newell & Most.

## GRAND RAPIDS, MICH.

Empress—Diaz Monkeys—Zemater & Smith—Barkley & Chain—Beman & Wells—Beman & Grace.

## HAMILTON, CAN.

Teschow's Cats—Bassian & White—Hampton & Blake.

## INDIANAPOLIS, IND.

Keith's—Lucas & Bros.—The Show Off—Venita Gould—Olson & Johnson.

## LOWELL, MASS.

Keith's—The Weak Spot—Dawson Sisters & Co.—Bill Genevieve & Walter—Two Stenards—Pierce & Ryan—Dixie Hamilton—Elliott & La Tour.

# VAUDEVILLE BILLS

## For Next Week

## MONTREAL, CANADA

(Dec. 17)—Flashes from Songland—Rose Revue—Alanson—Roger Gray & Co.—Meehan & Newman—Alice Hamilton.

(Dec. 18)—Harry Moore—Billy Arlington—B. C. Hilliam—The Son Dodgers—Crawford & Broderick—The Runaway Four.

## PHILADELPHIA, PA.

Keith's—Pepita Granados & Co.—Moody & Duncan—McLaughlin & Evans—Waiman's Symphony Orchestra.

## PITTSBURGH, PA.

Davis—Gautier's Pony—Thank You, Doctor—Chas. & H. Dunbar—Hall, Ermine & Brice—Bob Hall.

## PORTLAND, ME.

Keith's—Raymond Bond & Co.—Shriner & Fitzsimons—R. W. Roberts & Co.—Ernie & Ernie—Bryant & Stewart—Higgins & Bates.

## PROVIDENCE, R. I.

E. F. Albee—Splendid & Partner—Van & Schenck—Thos. E. Shea & Co.—Rome & Gaut—Wm. Ebs.

## ROCHESTER, N. Y.

Temple—Boy & Boyer—Tabor & Green—Breen Family—Vaughn Comfort—Powers & Wallace—Fagen's Band—Swift & Kelly—Schicht's Manikins.

## SYRACUSE, N. Y.

Keith's—Burns & Lynn—Earle, Ball and Bro.—Beaumont Sisters—May Wirth & Co.

## TOLEDO, OHIO

Keith's—Yost & Clady—Pinto & Boyce—Four Yellerons—Oliver & Opp—Kovace & Goldner.

## TORONTO, ONT.

Shea's—Rupert Inglese & Co.—Kene & Grant—Bob Anderson & Pony—Jos. K. Watson—Realms of Fantasie—Duffy & Sweeney—Brenson & Edwards.



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## WASHINGTON, D. C.

Keith's—Aunt Jemima—Jack Wilson—Santos & Hayes—Mabel McCane & Co.—Leavitt & Lockwood—Lillian Leitzel—Jack Little.

## PANTAGES CIRCUIT

Week of December 17, 1922

## ST. PAUL, MINN.

The Lunars—Vallecia—Leopards—Sherman, Van & Hymen—Ruth Budd—Philbrick & DeVoe—Major Rhodes.

## WINNIPEG, MAN.

Kate Wiley—Betty & Lou Hart—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Palet.

## REGINA AND SASKATOON

Rinaldo Bros.—L. Burkhardt Co.—Pierce & Goff—Ketner & Reaney—Thalero.

## TRAVEL

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

## SPOKANE, WASH.

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

## SEATTLE, WASH.

Nelson's Catland—Jan Rubini—Western & Elise—Bits & Pieces—Dave Thureby.

## VANCOUVER, B. C.

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

## TACOMA, WASH.

Arnold & Florence—Ryan & Ryan—Jewell &

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## LINCOLN, NEB.

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## LOS ANGELES, CAL.

Orpheum—Henry Santry—H. A. Seymour—D. D. H.—Burke & Durkin—Adelaide Bell—Williams & Wolfus—Signor Friscoe.  
Mill St.—Lee Beers—Glenn & Jenkins—Rose Ellis & Rose—Andrieff Trio—Hackett & Delmar—Royal Gascolnes.

## MEMPHIS, TENN.

Orpheum—Mrs. Sidney Drew—Anderson & Burt—Edith Clifford—Lloyd Nevada—Hebras & Wills.

## MILWAUKEE, WIS.

Palace—Gus Edwards—Cabill & Romaine—Walton & Brant—Mason & Aubrey—S. Blue Demons—Sandy.

## MINNEAPOLIS, MINN.

Hannepin—Edith Taliaferro—Leon & Co.—Corine—Franklyn Charles—Patty Shelly—Senator Ford—Valand Gamble.

## NEW ORLEANS, LA.

Orpheum—De Lyle Alda—Dud Kerekjardo—Clinton Sisters—Bird Cabaret.

## OAKLAND, CAL.

Orpheum—Juggernaut—Alma Neilson—Perone & Oliver—C. & F. Usher—Dooley & Sales—McDevitt K. & Quinn.

## OMAHA, NEB.

Orpheum—Harry Watson—Simson & Dean—Vincent O'Donnell—Babcock & Dolly—Hamsdell & Deyo—Koroll Bros.—Weaver & Weaver.

## PORTLAND, ORE.

Orpheum—Anatol Friedland—Middleton & Spell—Meyer & G. P. Magley—W. C. Kelly—Scanlon, Deno & Scanlon—Ely—John B. Hymer—Frank Ward.

## SACRAMENTO AND FRESNO

Orpheum—Dr. Thompson—Parlor, Bedroom & Bath—Conlin & Glass—Juggling Nelsons—McKay & Ardine—Neal Abel—McRae & Clegg.

## ST. LOUIS, MO.

Orpheum—Sophie Tucker—Van & Corbett—Paul Decker—Marmel Sisters—Lydell & Gibson—Williams & Taylor—J. & J. Gibson.

## ST. PAUL, MINN.

Orpheum—Circumstantial Evidence—Jessie Reed—Walter Nanthey—Zelazny—Swartz & Clifford—Nagyfys—Family Ford.

## SALT LAKE CITY, UTAH

Orpheum—Hyams & McIntyre—Jack Norton—McCarthy Sisters—V. & E. Stanton—Bailey & Cowan—Meehan's Dogs—Royal Gascolnes.

## SAN FRANCISCO, CAL.

Orpheum—Dogan & Raymond—Bobby Polson—Wayne & Warren—Bernard & Garry—Eric Zardo—Les Cella—Little Billy.  
Golden Gate—Morton & Glass—Filtration—Bill Robinson—De Witt, Burns & Torrence—Le Gella.

## SEATTLE, WASH.

Orpheum—Eddie Leonard—Hallen & Russell—Tuscano Bros.—Mallia & Bart—Prodtteering—Billy Dale—Quixy 4

## SIOUX CITY, IOWA

Orpheum—Will Morris—Smith & Strong—Fisher & Gilmore—Flashes—York & King—Herbert & Dore—O'Donnell & Blair—Jonis's Hawaiians.

## VANCOUVER, B. C.

Orpheum—Roscoe Alla—Wilfred Clark—Bert Fitzgibbons—Eddie Miller—Hegedus Sisters—El Rey Sisters—Jack Haneley.

## WINNIPEG, MAN.

Orpheum—Lou Tellegen—Spencer & Williams—Langford & Fredericks—Herberts—M. & P. Miller.

## F. F. PROCTOR

Week of December 11, 1922

## NEW YORK CITY

Fifth Ave. (First Half)—Mignon—Harry Kalline—Snow, Columbia & Hector—Herberta Beeson—J. C. Mack Co.—Crafts & Haley. (Last Half)—Al. Herman—LaVine & Ritz—Wright or Wrong.

126th St. (First Half)—Norville—Marshall Montgomery—Sandy Shaw—Kurt & Edith Kohn—Arthur Sullivan—Little Driftwood. (Last Half)—Johnny Elliott & Giris—Chas. Wilson—Walsh & Ellis—Mulroy McNeese & Co.—H. & K. Sutton—Walter Hill Co.

58th St. (First Half)—Harry Burns Co.—Dooley & Story—Lonesome & Manor—Clark & Shaw—Hank & M. Hiram—Peres & Marguerite. (Last Half)—Polly & Os—Any Home—Chas. & C. McNaughton—Boston Bros.—Arthur & Peggy.

23d St. (First Half)—McGrath & Deeds—Hal & H. Langdon—Stewart Sisters—Foester & Ray—Mulroy McNeese & Co.—Johnny Elliott Giris. (Last Half)—Ray Conlin—Kurt & E. Kohn.

## ALBANY, N. Y.

(Last Half)—Rekoma—Moehan & Newman—Bloom & Sher—Howard's Ponies.

## MT. VERNON, N. Y.

(Last Half)—Brent & Partner—Eddie Foy & Family.

(Continued on page 25)

FRANK NINA

## BACON & FONTAINE

Ingersoll's Pier Ball Room, Detroit

Miss Fontaine's beautiful Oriental Dance is one of the hits of the

Revue—All Papers.

## DARL MacBOYLE

EXCLUSIVE MATERIAL OF EVERY DESCRIPTION

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"IF IT ISN'T RIGHT I MAKE IT RIGHT"



## HARRIS OPENING TWO

Two premières will be given by Sam H. Harris during the Christmas holiday season. The first of these will occur in Washington on the night of December 18, when the London success, "Secrets," will be revealed at the National Theatre, with Margaret Lawrence starred. Others in the cast are Tom Nesbitt, Aline McDermott, Frazer Coulter, Mrs. Edmund Gurney, Elmer Grandin, Lillian Brennard, Templer Saxe, Mignon O'Doherty, Shirley Pink, Mary Scott Seton, Horace Cooper, Cynthia Hyde, Norman Houston, Barbara Allen, Georgie Hiney, Beatrice Kay, Richard Pitman, Basil West.

It will come to the Fulton Theatre the following week.

The second will take place on Christmas Night at His Majesty's Theatre, Montreal, where Harris, in association with Lewis and Gordon, will present "Old Bill, M. P.," the play by Captain Bruce Bairnsfeather, author of "The Better 'Ole." Percival Knight is staging the production and in the cast are Edmund Gurney, Charles McNaughton, Alice Belmore, John Goldsworthy, Leo Stark, Charles Brown, Olive Reeves Smith, Bettie Bellairs, Henry Thomas, Harold Christie, Herbert Evans and Hartley Power.

## LAWYERS MOVING UPTOWN

Due to the opening of the Bar Association Building in West Forty-Fourth Street next May there has been a rush on the part of lawyers who have offices in the financial district to get space in the Times Square section. Several of the buildings around 42nd Street are desirous of getting them as tenants so have served notices on their present tenants that their rents would be increased from 25 to 50 per cent at the expiration of their present leases. This increase the lawyers are willing to pay for suitable space in the theatrical district.

## NEW LAIT SHOW GOING OUT

Preparations are being made to produce the New Jack Lait show with the engagement of Sadie Burt, William Halligan and Irving Edwards for the cast. The name of the show has not been decided upon. Sam Lewis, Joe Young and George Meyers supplied the music for the attraction.

## WANTED

Girl Acts, Novelty Acts and Dancers, for Club Work  
AL. SANDERS  
245 West 45th St., New York



## THE SEASON'S UNIQUE NOVELTY

SAM MOORE AND CARL FREED

IN

## SPOONING AND BALLOONING

BOOKED SOLID. B. F. KEITH VAUDEVILLE EXCHANGE  
M. S. BENTHAM OFFICE. DIR. CHAS. H. ALLEN

## BURTON CARR

THE INTERNATIONAL  
TENOR

COMPOSER OF "YOU WILL COME BACK TO ME"

SHUBERT VAUDEVILLE

ON FIFTH. EIGHT MINUTES IN  
"ONE" WITH JACK REID'S  
"CARNIVAL OF FUN" CO.

Direction—RUFUS LE MAIRE

## "RED POPPY" THRILLS

HARRISBURG, Pa., Dec. 11.—Too primitive for the American public, full of contradictions and impossible in theme to them, though magnificently acted and ludicrous in direction is Henry Baron's English adaptation of Andre Picard's play "Mon Homme" which was presented here last week under the title of "The Red Poppy," with Estelle Winwood, former leading woman of "The Rubicon," in the title role.

"The Red Poppy" is typically French in every gesture and expression. In many ways it presents so many "piquant" moments that the average theatregoer feels an unholy thrill of something, which in America is one thing to be shunned more than the devil. Based as it is on the passionate love of two persons for each other separated by ties not easily severed, the story of the play expresses a theme common enough to Continental audiences, but just a bit too "colorful" for their American cousins.

Bela Lugosi carries off all of the honors of the play and aids Miss Winwood and Betty Ross Clark to portray their parts with a realism which could not help bring out involuntary drawn breaths of sheer amazement.

The play is a little slow in starting its growth, but by the second act it bursts into full bloom, withering away again in the third act. There is a lack of something forceful in the rounding out process of the play, and doctoring along these lines will help shape it for a New York showing, where it should fare to much better advantage than in the provinces.

There is an exceptionally large cast, which includes Leon Gordon, Rosario Bogina, Marco Mora, Byron Russell and Paul Broderick.

## STAR CHORUS FOR BRICE SHOW

New Wayburn has begun selecting the chorus for "Rebekah," the new musical comedy by Ring Lardner, Gene Buck and Dave Stamper, in which Fanny Brice is to be starred by Florenz Zeigfeld. Several hundred girls answered the call last week, with only a few having been selected from that number. Another call for choristers was sent out this week. The casting for principals will begin next week and it is expected the show will go into rehearsal the following week.

"Rebekah" is destined to succeed the "Ziegfeld Follies" at the New Amsterdam.

## "CAT AND CANARY" ON SUBWAY

The Cat and Canary Company, which recently withdrew from the National Theatre, is now playing the subway circuit, and after completion of that time will go to the Adelphi Theatre, Philadelphia, for an indefinite engagement, beginning Jan. 22. Al. Strassman is managing the show.

# LAST CALL FOR The Xmas Issue

OF THE

# NEW YORK CLIPPER

To be Issued Next Week



A display announcement in this number will be read by managers, agents and producers the country over. Everyone interested in the show business is interested in the CLIPPER. That's why CLIPPER advertising pays.

It is not a question of "Can I afford to be in it?" But "Can I afford not to be in it?"

Early receipt of advertising copy guarantees a good position.



Send in Your  
Copy NOW!

LAST FORM CLOSES SATURDAY, DEC. 16



## "MISCHIEF MAKERS" AT THE STAR IS AMUSING SHOW

"The Mischief Makers" at the Star is one of the most amusing shows ever seen at this house, and the big audience which witnessed the performance on Thursday night enjoyed every moment of the evening.

Arthur Laning who staged the show may be responsible, as it was some of the best comedy bits seen at this house this year.

Laning looking better and younger than he has in years is handling the "straight." He is one of the best in his line. His voice is in good shape and he is as aggressive as he always has been in the past. His work with the comedians is out of the ordinary and he keeps them going all the time. He is a natty appearing chap.

Frank "Rags" Murphy who was "uniting" with one of Jack Singer's shows for a few weeks, jumped in this show Monday and fits in great as the principal comedian. Murphy has changed his make-up somewhat since he played this house, using a much cleaner make-up. His work holds up the comedy part of the show finely.

George Hart is doing the second comedy, also doing a tramp role, but of a different type. He is using the low comedy make-up. While he had not as much to do as Murphy, his work is well worth while. Hart worked real hard and gave an excellent account of himself.

Jessie McDonald, a dashing and shapely ingenue soubrette, was most successful in her numbers, getting all the way from three to ten encores with each. She has improved greatly the last season or so. She works with lots of pep and displays a lot of personality. She also does nicely in the bits and wears very pretty dresses.

Rose Gordon is the soubrette. Miss Gordon has several numbers she gets a lot out of.

Rube Fulkerson, an eccentric comedian, does not appear in the first act except in a specialty. He is in the second in several bits.

The "climate" bit was nicely worked up early in the show by Laning, Murphy and Miss Gordon. The "introduction" bit pleased, the way they worked it up. Laning, Murphy, Hart and Miss McDonald were in it and they sure put it over for plenty of laughs.

Fulkerson and a girl offered a singing and talking act in one that got fair returns.

Murphy and Laning appeared in a comedy talking act, that more than pleased. They did surely make them laugh. Murphy then did an acrobatic dancing act that took the house by storm.

One of the biggest numbers in the show was "Nobody Lied" offered by Miss McDonald. It took about ten encores. The house could not get enough of this number.

The "egg game," which is really the old "lemon" bit, proved a great comedy scene, particularly the way it was done by Laning, Murphy, Hart and Miss McDonald. They sure knew how to do it and it went over.

The real laughing hit of the show was the "cop" bit. We have seen this bit done lots of times by other performers but it has never been done the way Laning and Murphy do it. It stands out above all others the way they put it over. They had the audience in an uproar all the time they were doing the bit. Hart was a good foil in this scene.

The "Mischief Makers" is a corking good show and one that the circuit can easily be proud of, no matter what the rumors have been. Laning has done wonders with it. Sid.

### MAX HURTIG CELEBRATING

DAYTON, Ohio, Dec. 11.—Max Hurtig is celebrating his sixteenth year as manager of the Lyric Theatre this year. The house originally played Keith vaudeville, but later went into burlesque, playing the Columbia Circuit attractions. Previous to coming to this city Hurtig managed the National Theatre, Rochester, N. Y., playing the Stair and Havlin attractions. Hurtig started his career in the show business in a circus when a boy.

### JEAN HART CLOSSES

Jean Hart, prima donna of the "Mischief Makers," closed with that show at the Star, Brooklyn, last Saturday. Easter Higbee has replaced her, opening Monday in Hoboken.

### EDMONSON'S SISTER DIES

Ed Edmonson, manager of the "Temptations of 1922," is mourning the loss of a sister, Mrs. M. L. Rhodes, who died at her home in Memphis, Tenn., on Thanksgiving Day at the age of 53.

### NEWS—

### MILDRED HOLMES RECOVERING

Mildred Holmes, who left "Folly Town" at the Columbia several weeks ago, to be operated on, reports from Boston that the operation was a success, and that she will rejoin the show in Worcester.

### LESSOR IS "BABY BEARS" MANAGER

Lou Lessor left New York early this week to take over the management of the "Baby Bears."

### FAMOUS PLAYERS RELEASES

Thirty-nine pictures are to be released by the Famous Players-Lasky Corporation for the six months beginning February 1, 1923. Of this number only one is a "foreign" picture. The pictures to be released, in the order of their release, follow:

Dorothy Dalton in "Dark Secrets"; directed by Victor Fleming.

Gloria Swanson in "My American Wife," with Tony Moreno; directed by Sam Wood.

"Adam's Rib," a Cecil B. De Mille production, featuring Milton Sills, Elliott Dexter, Theodore Kosloff, Pauline Garon and Julia Faye.

Mary Miles Minter in "Drums of Fate"; directed by Charles Maigne.

Jack Holt in "Nobody's Money"; directed by Wallace Worsley.

George Melford's production of "Java Head," by Joseph Hergesheimer, with Leatrice Joy, Jacqueline Logan and Raymond Hatton.

Betty Compson in "The White Flower," written and directed by Julia Crawford Ivers.

Marion Davies in "Adam and Eva," a Cosmopolitan production; directed by Robert G. Vignola.

Agnes Ayres in "Racing Hearts," with Theodore Roberts and Richard Dix.

"The Covered Wagon," a James Cruze production, with a cast including Lois Wilson, J. Warren Kerrigan, Charles Ogle and Ernest Torrence.

"The Nth Commandment," a Cosmopolitan production; directed by Frank Borzage.

Thomas Meighan in "The Ne'er-do-Well," by Rex Beach; directed by Alfred E. Green.

Alice Brady in "The Leopardess"; directed by Henry Kolker.

Jack Holt in "The Tiger's Claw"; directed by Joseph Henabery.

Pola Negri in "Bella Donna," a George Fitzmaurice production, with Conway Tearle and Conrad Nagel.

"Grumpy," a William De Mille production, with Theodore Roberts, May McAvoy and Conrad Nagel.

"The Go-Better," a Cosmopolitan production; directed by E. H. Griffith.

Gloria Swanson in "Prodigal Daughters"; a Sam Wood production.

"Glimpses of the Moon," an Allan Dwan production, with Bebe Daniels and Nita Naldi.

Mary Miles Minter in "The Trail of the Lonesome Pine," with Antonio Moreno; directed by Charles Maigne.

Dorothy Dalton in "The Law of the Lawless," with Theodore Kosloff and Charles de Roche.

"You Can't Fool Your Wife," a George Melford production, with Leatrice Joy, Nita Naldi and Lewis Stone.

Walter Hiers in "Mr. Billings Spends His Dime," with Jacqueline Logan; directed by Wesley Ruggles.

"The Rustle of Silk," a George Fitzmaurice production, with Betty Compson and Conway Tearle.

Pola Negri in a George Fitzmaurice production of "Declasse."

"Hollywood," a James Cruze production, with a cast including Cecil B. De Mille, Pola Negri, Gloria Swanson, Thomas Meighan, Wallace Reid, Bebe Daniels, Agnes Ayres, Jack Holt, Betty Compson, May McAvoy, Leatrice Joy, Lila Lee, Theodore Roberts, Conrad Nagel, Lois Wilson, Theodore Kosloff, George Fawcett, Charles Ogle, Walter Hiers, Jacqueline Logan and others.

"Vendetta," a Cosmopolitan production, with Lionel Barrymore and Alma Rubens.

Thomas Meighan in "White Heat"; directed by Alfred E. Green.

Agnes Ayres in "Contraband"; directed by Paul Powell.

Betty Compson in "The Woman with Four Faces," by Bayard Veiler.

Gloria Swanson in "Bluebeard's Eighth Wife," a Sam Wood production.

"Only 38," a William De Mille production, with Elliott Dexter, May McAvoy, George Fawcett and Lois Wilson.

Bebe Daniels and Bert Lytell in "The Exciters."

Wallace Reid in "A Gentleman of Leisure"; directed by Wallace Worsley.

"Children of Jazz," an Alfred E. Green production, with Nita Naldi, Jacqueline Logan, Conrad Nagel and Robert Cain.

### "HIP" PROPERTY TOO VALUABLE

The permanence of the Hippodrome as a national institution is again in the balance. It has been an open secret for some time that the property is too valuable to be confined to a theatre. It is also known that the property has been on the market for a year, but has not excited any takers. The plot covers 200 feet on Sixth avenue and 240 feet on Forty-third and Forty-fourth streets. The building and land are assessed at \$2,400,000.

The Hippodrome is operated by Charles B. Dillingham and offers a combination of vaudeville and circus spectacles. It is doubtful, however, that a definite plan will be decided upon as to the reversion of the property to more lucrative usage before two or three years. In that time it may be converted into a large hotel or department store.

### DAWSON & MORTAN TO PRODUCE

Eli Dawson and Nat Mortan have formed a theatrical partnership. They will produce a number of girl acts and will also do revues for local cabarets. Their first revue, which will be headed by Nat Mortan, will open at the Midway Gardens, Brooklyn, next week. The show will carry five principals and twelve chorus girls.

### COPPICUS PIECE OPENS DEC. 25

"Lola in Love," a comedy with music adapted from the Viennese operetta "Lola," by Irving Gaezer, will have its initial performance at the Academy of Music, Scranton, on Christmas Day. It is being presented by the United Amusement Corporation of which F. C. Coppicus is the head.

Herman Beyer, who staged the original production in Prague, was brought on to stage the show in America. In the cast of the attraction are: Hal Forde, Fay Marbe, Eleanore Griffith, Eddie Garvey, Florence Earle, Lillian Lee, Carl Dietz and Arthur Albro.

The operetta was written by Gus Kadelburg and the music by Hugo Hirsch. A. P. Waxman, formerly with the Dillingham, Frohman and William Moore Patch forces, is general manager of the new concern.

### "DULCY" NOW IN STOCK

"Dulcy," the Marc Connelly and George S. Kaufman comedy, in which Lynn Fontaine created the name role, has been released for "stock" and is being done this week by the Boston Stock Company at the St. James Theatre, Boston.



## The Newest Slippers

The women of the theatre are expected to wear the latest thing just as they have come to expect I. Miller to supply it. The word of I. Miller as to the authenticity of a style is known to be dependable—The Broadway Shop is the Showfolks' Shop—you'll find the latest slippers there.

## I. MILLER

Broadway at Forty-Sixth Street

Open until 9 p. m.

In Chicago—State Street at Monroe



# STARS OF BURLESQUE

Germaine  
and  
Annetta  
soubrette and  
ingenue

## LA PIERRE SISTERS

doing  
French Singing  
and Dancing  
Specialty with  
Towns Scandals

JACK La MONT AND FUQUAY JACK

FEATURED  
WITH  
BAND  
BOX  
REVUE

First season  
in burlesque  
late with  
Fanchon and Marco  
Show

## PHYLLIS CARSETH

Youngest  
Prima Donna  
in burlesque with  
Jules Michael  
Runaway Girls

DANCER

## Florence De Vere

WITH  
J. HERBERT  
MACK'S  
MAIDS OF  
AMERICA

THE  
STUTTERING  
HIT OF  
TEMPTATIONS  
1922

## JOE YULE

SIGNED FOR  
THREE YEARS  
MY SUCCESS DUE  
TO DON CLARK

NOW TOURING  
WITH  
HARRY FIELDS'  
HELLO JAKE  
GIRLS

JOHNNY WALSH AND TAYE CHARLIE

WATCH US GROW  
DOING OUR  
DANCING  
SPECIALTY

SOUBRETTE?  
INGENUE??  
PRIMA DONNA???  
WHAT AM I???

## LOUISE WRIGHT

SEE ME  
AND JUDGE  
FOR YOURSELF  
IN "HELLO,  
GOOD TIMES"

INGENUE  
LEADS

DOING  
SPECIALTY ALSO

## PEACHES PONTON

WITH  
LAUGHIN'  
THRU

DOING  
SPECIALTY  
AND  
PLAYING  
PARTS

BERT NICK LOU  
MARKS, VITALE and MARKS

WITH  
AL  
REEVES  
SHOW

PRODUCING  
STRAIGHT  
MAN

## AL GOLDEN

LAUGHIN'  
THRU  
OF 1922

SINGING AND ACROBATIC  
DANCING SOUBRETTE  
DOING SPECIALTY

Jack STAIB and BARTLETT Ethel

Singing and Dancing Soubrette  
ALSO NUMBER PRODUCER  
JAZZ TIME REVUE

PRINCIPAL  
COMEDIAN  
DOING  
DUTCH

## TOMMY BURNS

WITH  
TOM  
SULLIVAN'S  
MONTE  
CARLO GIRLS

Featured with  
"Hello Good Times"  
Personal  
Direction  
JOHN G. JERMON

## NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

ECCENTRIC  
DUTCH  
COMEDIAN

## BILLY TANNER

WITH  
PECK & KOLBS  
FOLLIES AND SCANDALS

## MAE DIX

FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

## ART MAYFIELD

Juvenile and Characters. Also Doing Tramp Comedy Specialty BROADWAY BELLES

## JIMMIE ELLIOTT

STRAIGHT MAN ON HIS TOES ALL THE TIME LID LIFTERS

## EMMA KOHLER

PRIMA DONNA LID LIFTERS

## Frank Mallahan

BAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

## BETTY ABBOTT

SOUBRETTE

"LAUGHIN' THRU 1922"

## WENN MILLER

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

## CHAS. I. LANE

DUTCH COMIC WITH "RUNAWAY GIRLS"

## HAGAN & TOEBE

Producing Principal Comedian and Dancing Ingenue Soubrette with Broadway Belles

## NETTIE G. KNISE

THE WHISTLING GIRL INGENUE—TALK OF THE TOWN DIRECTION—IKE WEBER



# VAUDEVILLE BILLS

(Continued from page 21)

## NEWARK, N. J.

Pressler & Klais—Moss & Frye—Brook & Johns  
Band—Harry Linton Folles—Herbert's Dogs—Bob  
LaSalle Co.

## SCHENECTADY, N. Y.

(First Half)—Casting Campbells—Helen Moretti  
—Vine & Temple—Build Your Own Home—Haynes  
& Beck—Fred V. Bowers Co. (Last Half)—Noel  
Lester Co.—Mable Burke Co.—Stephens & Hollis-  
ter—Fink's Mules.

## TROY, N. Y.

(Last Half)—Adonis & Dog—Knapp & Cornalla  
—McCart & Bradford—Barrett & Cuneen—Flashes  
from Songland.

## YONKERS, N. Y.

(Last Half)—Butler & Parker—Harry Kahne—  
Sandy Shaw—Ben Beyer—Yates & Carson.

## B. F. KEITH BOOKING EXCHANGE

Week of December 11, 1922

## NEW YORK CITY

Broadway—Patricola—Paul Hill Co.—Homer  
Miles Co.—Pisano & Laudaner—Willie Solar—  
Romo Duo—Allen & Canfield.

Hamilton—Will Mahoney—Latour & Elliott—  
Harry Stoddard—Zenol, Moll & Carr. (Last Half)  
—Hartwell—Malinda & Dado.

Regent. (First Half)—Lane & Freeman—Juliet  
Dika. (Last Half)—McGrath & Deeds—Frank  
Work Co.—Smythe & James.

## BROOKLYN, N. Y.

Flatbush—Burns & Lynn—Marion Harris—Patri-  
cola & Townes—Ona Munson Co.—LaFrance Bros.  
—China Blue Plate.

Prospect. (First Half)—Margie Coates. (Last  
Half)—Master Gabriel Co.—Night in Spain—Jim  
Sawyer Co.—Lee & Mann—Kennedy & Kramer.

Greenpoint. (First Half)—Butler & Parker—  
Polly Os—Sandy Shaw—Aunt Jemima Co.—Ara-  
bian Knights—Master Gabriel Co. (Last Half)—  
Murray & Maddox.

Henderson's, Coney Island. (First Half)—Ruso  
& Roso—Mason & Gwynne—Robt. Belli Co.—  
Lohr & Mann—Harmony Land. (Last Half)—  
Peres & Marguerite—Folles & Leroy—El Cleve-  
Margie Coates—The Comebacks.

## ASBURY PARK, N. J.

(Last Half)—King Bros.—Lew Hawkins—How-  
ard & Sadler—Princeton Five.

## AMSTERDAM, N. Y.

Rialto. (Last Half)—Casting Mollos—Taxi—  
Helen Moretti—Vincent Lopez & Band.

## AUBURN, N. Y.

Jefferson (Last Half)—Conover's Dogs—Haley  
Sisters—O'Neill & Plunkett—Stars of Record.

## ALLENTOWN, PA.

Orpheum (Last Half)—Paynton & Ward—Matty-  
lee Lippard—Anderson & Graves—Jack La Vier  
—Hazel Green Co.

## ALTOONA, PA.

Orpheum. (Last Half)—Eary & Eary—Gene  
Morgan—Henry Horton Co.—Finley & Hill—Bl  
Ba Bo.

## BRADFORD, PA.

(Last Half)—Romaine—Just Girls—James & E.  
James.

## BINGHAMTON, N. Y.

(Last Half)—Three Falcons—Hugh Herbert Co.  
—White, Black & Useless.

## BAYONNE, N. J.

(Last Half)—Jolanda & Mario—Hal & H. Lay-  
den—Three Harmony Hounds—Clifton & DeRex—  
Cook, Mortimer & Harvey.

## CANTON, OHIO

(Last Half)—Thomas & Frederick Girls—Keene  
& Williams—Reiff Bros.—What's Your Name—  
Sidney Grant—White Bros.

## CHESTER, PA.

(Last Half)—Alfred Farrell Co.—Jack Morley—  
Lanigan & Hancy—Howard & Ross—Bigelow &  
Clinton—Lynn & Thompson.

## CLARKSBURG, W. VA.

(Last Half)—Lew Wells—Van Dyke & Wincle  
—The Elevator Boy—Burke, Barton & Burke—  
Bergman, McKenna & King.

## ELMIRA, N. Y.

(Last Half)—Lady Alice's Pets—Campbell &  
Ray.

## EASTON, PA.

Able. (Last Half)—Bernard & Bets—Hall &  
Shapiro—Welcome Inn—Tod & B. Healy—Three  
Londons.

## FAIRMONT, W. VA.

(Last Half)—Radium Visions—Ralph Seabury  
—Burns & Francis—Moran & Mack.

## GLOVERSVILLE, N. Y.

(Last Half)—London Girls—Travesty Four—  
Fred V. Bowers Co.—Laura Ordway—Howe &  
Howe.

## POLI CIRCUIT

Week of December 11, 1922

## BRIDGEPORT, CONN.

Poli's (Second Half)—Guy Weadick & Co.—  
Wardell & LaCosta—David Schooler—Jean Granese  
—Shura Kulowa Co.

## HARTFORD, CONN.

Capital (Second Half)—Lillian & H. Ziegler—  
Oren & Drew—Bessner & Irwin—Dillon & Parker  
—Walton & Brant—Choy Ling Hee Troupe.

## NEW HAVEN, CONN.

Palace (Second Half)—Gordon & Rica—Frank-  
lin & Hall—Berk & Sawn—Elith May Capes—Steno  
& Francis—Dolly Davis Revue.

## SCRANTON, PA.

Poli's (Second Half)—Davis Trio—Harry Wat-  
kins—Gerald Griffin—Cooper & Ricardo—Revue La  
Petite.

## SPRINGFIELD, MASS.

Palace (Second Half)—Arthur Astill—Lehr &  
Kennedy—Fashion Shop—Morgan & Binder—Louis  
Hart.

## WATERBURY, CONN.

Palace (Second Half)—F. & C. LaTour—Brooks  
& Morgan—Janet of France—Boyle & Bennett—Up  
Town and Down Town.

## WILKES BARRE, PA.

Poli's (Second Half)—McConnell & Austin—  
Kelly & Drake—Fletcher Clayton Revue—Oscar  
Lorraine—Little Cinderella.

## WORCESTER, MASS.

Poli's (Second Half)—Tunes & Stops—Johnny  
Murphy—Phina Co.—Otto Bros.—Three Renards.

## CHICAGO KEITH OFFICE

Week of December 18, 1922

## CINCINNATI, OHIO

Palace—Western Pastimes—Bertram & Saxton—  
Wm. Edmunds Co.—Barber of Seville—Lucy  
Bruch—Mme. Doree's Co.

## CLEVELAND, OHIO

Read's Hippodrome—Humberto Bros.—Fries &  
Wilson—Muskeeters—Buddy Walton—Gabby  
Bros.

## CLINTON, IND.

Capital (First Half)—Burnum—Oh, My Good-  
ness—Milton & Lehman. (Second Half)—Farrell  
Taylor Co.—McDermott & Vincent—Knight &  
Knaue.

## DAYTON, OHIO

Keith's (First Half)—Koban Japs—Burns &  
Lorraine—Awkward Age—Frances Kennedy—Vadi  
& Gyl. (Second Half)—Broslus & Brown—Fran-  
ces & Marcell—Walzer & Dyer—Sherlock Sisters  
Co.—Manicure Shop.

## DETROIT, MICH.

La Salle Garden (First Half)—Weber Girls—  
Tom Gray Co.—Larry Comer—1 to 11. (Second  
Half)—Burns & Lorraine—Jacque Yvell Co.—  
Marston & Williams—Black & Dunlap.

## EVANSVILLE, IND.

Victory (First Half)—Knight & Knaue—Mc-  
Dermott & Vincent—Paisley Noon Co.—Lloyd &  
Goode—Norris Simlans. (Second Half)—Herbert  
Fyer Co.—Octavo—Favorites of Past—Kelly &  
Pollock—1 to 11.

## FLINT, MICH.

Palace (First Half)—O'Neill Sisters—Harvey,  
Hancy & Grace—Johnny Keane—Stone's Novelty  
Boys. (Second Half)—Sinclair & Gray—Mabel  
Harper Co.—Duval & Symonds—Bernivici Bros.—  
K. T. Kuma Co.

## FT. WAYNE, IND.

Palace (First Half)—Marsh & Williams—Paul  
Rahn Co.—Toyl and Frolics. (Second Half)—  
Melnotte Duo—Fitzgerald & Carroll—Mike Donlin  
Co.—1 to 11.

## HUNTINGTON, IND.

Huntington—Paul Rahn Co.—G. & M. Le Fevre.  
INDIANAPOLIS, IND.

Palace—Frances, Ross & Du Ross—Celts Bros.  
—Whitefield & Ireland—Glanville & Sanders—In-  
dianapolis Folies—H. Catalano Co.

## KALAMAZOO, MICH.

Regent—Grant & Wallace—Bud Children—Por-  
ter J. White Co.—Marston & Manley. (Second  
Half)—Kennedy & Nelson—Leonard Anderson Co.  
—3 to 11.

## KOKOMO, IND.

Strand (First Half)—Johnny Singer Co.—Hill &  
Quinelle—Van & Carry Avery—Jarvis & Harrison  
—Girl in Moon. (Second Half)—The Humphreys—  
Walman & Berry—Current of Fun—2 to 11.

## For—RHINESTONES—See

the builders of the "Diamond Girl Scene" in  
"Passing Show." Also the star curtain at  
Fulton Theatre. THE LITTLEJOHNS, 228 W.  
46th Street, New York.

# Who's this?

His audiences enthuse over his person-  
ality. Spotlights and footlights never  
reveal the make-up on his face. He is  
an artist—and his characterizations  
are always perfect. Be sure you use  
Leichner's Make-up. Whatever your  
part in the cast—you will find just the  
make-up you want in the Leichner  
line—always ready to use—always the  
finest quality. Specify Leichner's and  
be sure.

At your druggist or supply house.

# L. LEICHNER

TOILET PREPARATIONS and THEATRICAL MAKE UP

Sole Distributors: GEO. BORGELDT &amp; CO., 16th St. and Irving Pl., New York



## LANESBORO, MICH.

Regent (First Half)—Kennedy & Nelson—Fits-  
gerald & Carroll—Mike Donlin Co.—Harry Van  
Fossen—The Humphreys. (Second Half)—Grant  
Wallace—Bud Children—Porter J. White Co.—  
Marston & Manley—Herb, Lloyd Co.

## LEXINGTON, KY.

Ben Ali (First Half)—Crosius & Brown—Fran-  
ces & Marcell—Sherlock Sisters Co.—Walzer & Dyer—  
Manicure Shop. (Second Half)—Koban Japs—  
Anatol Friedland Co.—3 to 11.

## LIMA, OHIO

Faurel Opera House—Revue Resplendent—Tom  
Gray Co.—Awkward Age—Larry Comer.

## LOGANSPORT, IND.

Colonial (Second Half Only)—Two Edwards—  
Kilkenny Trio—Blue Bird Revue—Daily & Burch.

## MIDDLETOWN, OHIO

Gordon (First Half)—Farrell Taylor Co.—G. &  
M. Le Fevre—2 to 11. (Second Half)—Two Ed-  
wards—Toylard Frolics—2 to 11.

## PADUCAH, KY.

Orpheum—Seymour & Hickey—O'Malley & Max-  
field—Drisko & Earl—1 to 11.

## RICHMOND, IND.

Murray (First Half)—Page & Green—Octavo—  
Kelly & Pollock—Current of Fun. (Second Half)  
—Van & Carrie Avery—Moore's Band.

## SAGINAW, MICH.

Jeffers Strand (First Half)—Sinclair & Gray—  
Mabel Harper Co.—Duval & Simonds—Bernivici  
Bros.—K. T. Kuma Co. (Second Half)—O'Neill  
Twins Co.—Moore & Shay—Johnny Kerne—Harvey,  
Hancy & Grace—Stone's Novelty Boys.

## TERRE HAUTE, IND.

Liberty—Romance Sisters—Reynolds & White—  
Chas. Rogers Co.—Primrose Four.

## WESTERN VAUDEVILLE

Week of December 17, 1922

## CHICAGO, ILL.

Majestic—Corradini's Animals—Daley & Burch  
—Bobby Jackson & Co.—Harry Gilbert—Carnival  
of Venice—Credon & Davis—Adeline Herman.

American (First Half)—Ray & Edna Tracy—  
Mr. and Mrs. W. Sigfried—Frank Devco & Co.—  
Youth & Melody—2 to 11. (Second Half)—6 to 11.

Lincoln (First Half)—Mumford & Stanley—5 to 11.  
(Second Half)—Youth & Melody—Frank De-  
vco & Co.—4 to 11.

Kedzie—(First Half)—Crystal Bennett & Co.—  
Al Lester & Co.—Seymour & Jeanette—Grada-  
tion Day—2 to 11. (Second Half)—Hill & Quin-  
nell—Bluebird Revue—Johnny's New Car—3 to 11.

## ABERDEEN, S. D.

Orpheum—Firman & Olamith—Vernon—Marcus  
& Lee—Nippon Duo.

## BLOOMINGTON, ILL.

Majestic (First Half)—Ja Da Trio—Milner &  
Kilby Revue—1 to 11. (Second Half)—John  
Alden & Sandell Sisters—Moore & Kendal—Carl  
Emmy & His Mad Wags.

## CEDAR RAPIDS, IOWA

Majestic (First Half)—The Arleys—Skelly Heit  
Revue—Werner Amores Trio—2 to 11. (Second  
Half)—Carney & Rose—Gene & Mignon—Ernest  
Hlatt—2 to 11.

## WHERE TO STOP

# HOTEL GEORGE

121-123-125 SIXTH STREET

PITTSBURGH, PA.

SPECIAL RATES TO PERFORMERS

## CENTRAL, ILL.

Grand—Dressler & Wilson—Jack Lipton—Cry-  
stal Bennett & Co.

## CHAMPAIGN, ILL.

Orpheum (Second Half)—Luster Bros.—Page &  
White—Billie Gerber Revue—The Volunteers—  
Dave Manley—1 to 11.

## CROOKSTON, MINN.

Grand—Firman & Beamith—Vernon—Nippon  
Duo.

## DAVENPORT, IOWA

Columbia (Second Half)—Parker Bros.—Werner  
Amores Trio—Skelly Heit Revue—Dave Ferguson  
& Co.—2 to 11.

## DUBUQUE, IOWA

Majestic—Dave Winkle—Carney & Rose—Dave  
Ferguson & Co.—Frank Shepard—Gene & Mignon.  
(Continued on page 27)

## Attractions at City Theatres

**BELASCO** W. 44th St. Evg. 1.30  
Mats. Thurs. & Sat. 1.30  
DAVID BELASCO Presents

**Lenore Ulric**  
as KIKI  
A Character Study  
by Andre Flouard

**PALACE** Broadway and 47th St.  
Mat. Daily 11.30 P. M.  
Night 12.30, 1.30, 7.30, 9.15, 1.30

**PRE-EMINENT**  
INTERNATIONAL ENTERTAINMENT  
ALL STAR PROGRAMME

**OLYMPIC** 14th Street  
Near 3d Ave  
MUTUAL CIRCUIT SHOWS

**Kandy Kids**  
Next Week—LONDON GAYETY GIRLS

**BROOKLYN THEATRES**

**Casino Theatre**  
**Social Maids**  
Next Week—BROADWAY FLAPPERS

**Empire Theatre**  
Ralph Avenue and Broadway

**Rockets**  
Next Week—CHUCKLES OF 1922

**STAR** Jay St. Fulton St. Min.  
Daily. Tel. Triangle 4397

**Jazz Time Revue**  
Next Week—KANDY KIDS

**Gayety Theatre** Throop Ave.  
& Broadway

**Monte Carlo Girls**  
Next Week—MISCHIEF MAKERS





**"WORDS & MUSIC MAKERS"**

Theatre—Hamilton.  
Style—Song-writers.  
Time—Fifteen minutes.  
Setting—Full stage.

"Words and Music Makers" is the offspring of "A Trip to Hitland," and includes six of the ten members seen with the former act, namely, Sam Ehrlich, George Fairman, Billy Frisch, Willy White, Will Donaldson and Nat Vincent. When reviewed the act used a house setting in full stage. Three baby grand pianos are played, while the other three members make use of the "singer's niche" in each piano, when not singing.

Sam Ehrlich introduces the boys and the various numbers used. The opening offering is a medley of the various numbers written by the boys. The first of the new numbers is done by Billy Frisch, and is called "Jimbo Jambo." Vincent and Frisch do a take-off on the "Flapper and Finale-Hopper" to a set of "nut" comedy lyrics, following which the three at piano render a number called, "The Parisian Patrol."

The feature piece of business is the same as used with the "Hitland" act, being that of writing a popular song in view of the audience, a new number being used in this act. The song here is "It Takes Only a Moment to Say Good-Bye, But a Mighty Long Time to Forget." This number is used for the finish, with a new song by Vincent being done as an encore.

A "cyc" would help dress the act, and add a little more "class" to it. Otherwise, the boys have a snappy, entertaining vehicle which should do well.

G. J. H.

NOT THE  
BEST BUT  
HOLDING  
MY OWN

**JIMMIE WALTERS**

SINGING AND DANCING STRAIGHT WITH JAZZ TIME REVUE

INVITES  
OFFERS  
FOR NEXT  
SEASON

**VIOLA BOHLEN**

TOE DANCING SOUBRETTE WITH A FIGURE

JAZZ TIME REVUE

**GEORGE PUGET**

STRAIGHT and PRODUCER with "Monte Carlo Girls"

**JAMES G. MOORE**

Banjo King  
JUVENILE STRAIGHT

BAND  
BOX  
REVUE

**FRANCES SMITH**

SOUBRETTE



NEW TO  
BURLESQUE  
BUT  
WATCH  
ME GROW

**JACK CARLSON**

JUVENILE

WITH  
SMILES  
AND  
KISSES

**EUGENIA DAILEY TWINS EVELINE**

Doing singing and dancing specialty with Frances Farr and her Pacemakers

**H. E. (HAPPY) RAY**

A New Blackface in Burlesque, But Not a New Blackface

With PELL MELL

**PRINCESS LIVINGSTON**

SOUBRETTE

SMILES AND KISSES

HAVE YOU  
SEEN

**PRINCESS DOVEER?**

IF NOT, WHY NOT?

**HOWARD HARRISONS LILLIAN**

STRAIGHT MAN AND SOUBRETTE—BAND BOX REVUE

**NEW ACTS****JOE AND MARTIN KENNEDY**

Theatre—Proctor's 125th Street.  
Style—Blackface comedy.  
Time—Fifteen minutes.  
Setting—One (special).

These two boys have a clever offering with their blackface routine, which will be sure-fire in the three-a-day houses, and which, with bolstering up, should even go very well on the big-time route. Their opening scene is in one, with a special drop representing a county jail being used. One of the team is a prisoner, and the other appears as a visitor. The talk here is mainly old gags, but which are placed well enough to get big laughs. A bit showing how the prisoner escapes is very funny, following which the street drop is let down. The other does a fairly good soft-shoe routine, after which more talk follows, leading up to a boxing bit, and a finish which is sure-fire.

The big improvement to be made is the actual lines themselves, which could stand some new ones. Their performance is good, and their showmanship effective.

G. J. H.

**CHECKS FOR CHORUS MEMBERS**

The chorus branch of the Actors' Equity is holding checks in settlement of claims for Ann Smith, Marie Miller, Violet De Chevrier, Charles Murray Blackwood, Larrie Lawrence, Salome Clark, Royal Trott and Margaret Royce Collignon.

**AUNT SALLY AND BAND**

Theatre—Proctor's 23rd Street.  
Style—Novelty.  
Time—Fifteen minutes.  
Setting—Special.

This act is an out-and-out copy of Tess Gardella's "Aunt Jemima" act. The only difference being the band works in tux instead of the baker outfits.

The featured member is a singer of hefty build who affects a high brown make-up and a costume that is an exact replica of that worn by Miss Gardella in the Jemima act. In fact, the whole offering is similar enough to be suspected of being a duplicate purposely framed for the small-time houses.

The band opens with a brief introductory to bring the singer on. She goes into "Down in New Orleans" and follows with "Didn't Love Him Anyhow Blues." The seven-piece band fills in with a medley of popular airs, with the singer coming back in an orange-colored costume for "Coal Black Mammy," going into "Tomorrow" for a wind-up.

The singer is undoubtedly a coon shouter from the cabarets who is sorely in need of polish for vaudeville. Her delivery is crude and needs toning up. In spots she forgets her negro dialect and goes into Frenchy stuff. The band does fairly well in their numbers and accompaniments, but has nothing to distinguish it from the ordinary dance orchestra.

Its appeal, if any, will be founded on the elaborate nature of the act rather than its entertaining qualities. E. J. B.

**LEIGHTON AND ARTHUR**

Theatre—Proctor's 23rd Street.  
Style—Talk and Songs.  
Time—Twelve minutes.  
Setting—Special drop.

This team, a man and woman, will have tough sledding with their present material to get anywhere even on small time.

It is just the routine talking act, with the man doing a taxi starter and the woman seeking information about a local hotel. The talk is just talk, with nothing new in the gag line, while the songs, presumably specials or parodies are the sort of stuff that has been done to death. The bonus chorus was depended upon to get the act over, but it disappointed.

E. J. B.

**FOLLIS AND LE ROY**

Theatre—Hamilton.  
Style—Dancing and singing.  
Time—Twelve minutes.  
Setting—One (special).

A young couple, of fairly good personalities in an offering consisting mainly of eccentric dance work. They open with a song which brings them into a tap dance, following which the man does a "Bowery" song which leads into a good "Tough" dance. These two are the one vocal bits in the act, the rest of it being an eccentric dance solo by the girl, one by the man, and a dance together for the finish.

Their efforts are pleasing and in the average theatre on the better small time, will do well. The man could improve his appearance by discarding the blue tuxedo for a black one.

G. J. H.

**BEATRIX DOANE AND CO.**

Theatre—Proctor's 125th Street.  
Style—Singing.  
Time—Fifteen minutes.  
Setting—In one (special).

In preparing her single for vaudeville, Beatrix Doane must have said to herself: "Well, I'm going to be different from any other woman in vaudeville who is doing a single. I will give the vaudeville patrons something that is really different." So she evidently hid herself to an author, or sat down herself, and secured material that is different. Now, Miss Doane, instead of singing of her "Mammy in Alabammy," sings about "Daddy in Alabammy." Instead of singing about "Hawaii," or "Japan," Miss Doane pulls a new one on us by raving about the charms of "Polynasia."

Frankly, we are stumped in writing a review of Miss Doane's offering. If she was serious, then she wasn't so good. And if her work is intended for burlesque, then her satire is too subtle for the writer, as well as the audiences. One thing which makes us think she intended to "burlesque" female singles, is the tremendous amount of "acting" which she did all through her offering. Even her pianist sings and "acts," especially in a number about "You Should Have Heard the Tales Which Hoffman Told; Some Were Queer Like Fairy Tales of Old." Is this supposed to be innuendo?

Miss Doane is an attractive woman in appearance. Her voice is also fairly good. But her material won't do for big time. And for small time—well there's always a chance.

G. J. H.

**MOHER AND ELDRIDGE**

Theatre—Jefferson.  
Style—Singing and talking.  
Time—Fifteen minutes.  
Setting—In one.

Here are two boys that will accomplish and establish a standard reputation for a good type of singing comedy act. They both have good voices, can sell a song and when singing harmony produce a blend that is easy on the ear.

One of the boys make a change in full view of the audience in a manner that is new and novel. For comedy he also does a wench with only a few trimmings worn by the female of the species to impart the character, and does not mar his neat snappy appearance.

The boys will no doubt be seen around in the big houses dispensing their well-chosen and rendered wares. OWEN.

**DON'T UNDERSTAND THE UNITS**

CHICAGO, Dec. 9.—"They can't understand Shubert Vaudeville out in the one-night stands" is the complaint that is made by showmen dropping into Chicago who discuss the presentation of "Unit" shows at various points. Two of the shows played the Chatterton Theatre at Springfield, Ill., without creating a stir, while "Lightnin'" which played there three days, starting December 10, had a \$1,700 sale shortly after the tickets were put on sale.

**FOURTH "CHAUVE-SOURIS"**

The fourth and last program of "Chauve Souris" will start at the Century Roof on January 4. The first and only engagement of the Moscow Art Theatre in New York will succeed the Russian vaudeville show at the Century Roof.

**BOB WILLIAMS**

With JOE SHEFTELL'S REVUE. Now LOEW AMERICAN. Formerly of Shuffle Along Co.

**ATTENTION, VAUDEVILLE ACTS**

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps  
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184 Boylston St., Boston, Mass.

**DOMAN AND STANLEY**

IN A DROP FOR LIFE

KEITH VAUDEVILLE



# VAUDEVILLE BILLS

(Continued from page 25)

## GALESBURG, ILL.

Orpheum (First Half)—Bert Howard—Pigs is Pigs—1 to fill. (Second Half)—Selbini & Grovini—Hughie Clark—Tints & Tones.

## GRAND ISLAND, NEBR.

Majestic (First Half)—Keefe & Lillian—John Neff—Chick & Tina Harvey. (Second Half)—Chadwick & Taylor—Jason & Harrigan—Five Ballots.

## JOLIET, ILL.

Orpheum (First Half)—Edwin George—John Alden & Sandell Sisters—1 to fill. (Second Half)—Seymour & Jeanette—2 to fill.

## GALESBURG, ILL.

## JOPLIN, MO.

Electric (First Half)—Clark & Manning—The Halkings. (Second Half)—Bougal & Leary—Swift & Daley.

## KANSAS CITY, KANS.

Electric (First Half)—Briscoe & Austin—Ramsdells & Deyo. (Second Half)—Kelly & Kozie.

## KANSAS CITY, MO.

Globe (First Half)—Koshier & Muffs—Arthur Lloyd—Moran Sisters. (Second Half)—Kursene & Vonis—Bennett & Lee—Mascot.

Main Street—Chandon Trio—Marc Macdermott & Co.—Bravo Michellini & Trujillo—John & Winnie Hennings—2 to fill.

## LEAVENWORTH, KANS.

Orpheum—Kursene & Vonis—Kelly & Kozie—Hardy Bros.—Moore & Kendall—Mascot.

## LINCOLN, NEBR.

Liberty (First Half)—Keefe & Lillian—Chadwick & Taylor—Percival Noel & Co.—John Neff—Five Ballots. (Second Half)—Les Arados—Royal & Valentine—Robt. Henry Hodge & Co.—Chick & Tina Harvey.

## MADISON, WIS.

Orpheum (First Half)—Kilkenny Three—Christie & Bennett—Martell's Manikins—3 to fill. (Second Half)—Driscoll, Long & Hughes—Let's Go—Hon. Andy Gump—Four Erretos—2 to fill.

## MILWAUKEE, WIS.

Majestic—Larimer & Hudson—Louis London—Octavia Handworth & Co.—Kingston & Ebner—Reno Keyes & Melrose—J. C. Lewis, Jr., & Co.—Tyler & Crollis—Carl Rosini & Co.

## MINNEAPOLIS, MINN.

Seventh St.—Hollis Sisters—Harry Garland—Mantell's Manikins—Margaret Morrell—Mrs. Eva Fay—Senator Murphy—Leoben & Dupreese.

## NORFOLK, NEBR.

New Grand (First Half)—Royal & Valentine—Chadwick & Taylor—Five Ballots. (Second Half)—Will Morris—Barry & Layton.

## OMAHA, NEBR.

Empress (First Half)—Jason & Harrigan—Robt. Henry Hodge—Will & Mary Rogers—Ankar Trio. (Second Half)—Keefe & Lillian—Percival Noel & Bro.—John Neff.

## OSHKOSH, WIS.

Grand Opera House—Billy & Edith Devereaux—Wild & Sedalia—Gindell & Esther—2 to fill.

## PEORIA, ILL.

Orpheum (First Half)—Luster Bros.—Billy Doss—Singer's Midgets—2 to fill. (Second Half)—Miller & Kilby Revue—Ja Da Trio—Singer's Midgets—2 to fill.

## QUINCY, ILL.

Orpheum (First Half)—Selbini & Grovini—Hughie Clark—Tints & Tones. (Second Half)—Bert Howard—Pigs is Pigs—1 to fill.

## RACINE, WIS.

Rialto—Sealo—Glencoe Sisters—The De Marcoe & Sheik Band—2 to fill.

## ROCKFORD, ILL.

Palace (First Half)—Driscoll, Long & Hughes—Let's Go—Hon. Andy Gump—Four Erretos—2 to fill. (Second Half)—Kilkenny Three—Christie & Bennett—Jewell's Manikins—3 to fill.

## ST. JOE, MO.

Electric (First Half)—Paul Howard—Fenwick Girls—Hibbert & Nugent—George Lovett & Co. (Second Half)—Davis & Bradner—Smith Bros.—Arthur Lloyd—George Lovett & Co.

## ST. LOUIS, MO.

Columbia (First Half)—Hubert Dyer & Co.—Dressler & Wilson—A Day at the Movies—Leighton & DuBall—1 to fill. (Second Half)—Maxon & Morris—Moran Sisters & Norman—A Day at the Movies—Leighton & DuBall—1 to fill. Grand—Joe Melvin—Babe and Tommy Payne—Walter Fishter & Co.—Bobby Henshaw—Pantheon Singers—Mills & Duncan—Jack Osterman—Evelyn Phillips & Co.—Catherine Sinclair & Co.

Rialto (First Half)—Fagg & White—Ambler Bros.—4 to fill. (Second Half)—Billy Doss—Songs and Scenes—4 to fill.

## SIOUX CITY, IND.

Orpheum (First Half)—Will Morris—Smith & Strong—Fisher & Gilmore—Flashes—Yorke & King—Herbert & Dora. (Second Half)—O'Donnell & Blair—Jonis's Hawaiians—4 to fill.

## SOUTH BEND, IND.

Palace (First Half)—Al Moore and His Band—Isikawa Bros.—3 to fill. (Second Half)—Henry Walthall & Co.—Three Weber Girls—3 to fill.

## SPRINGFIELD, MASS.

Majestic (First Half)—Songs & Scenes—Dave Manley—Carl Emmy and His Wags—3 to fill. (Second Half)—Snow & Sigworth—Edwin George—Tango Shoes—3 to fill.

## SPRINGFIELD, MO.

Electric (First Half)—Dougal & Leary—Swift & Daley. (Second Half)—Clark & Manning—The Halkings.

## TERRE HAUTE, IND.

Hippodrome (First Half)—Althea Lucas & Co.—Snow & Sigworth—Hugo Lutgens—Boganny's Comedians—2 to fill. (Second Half)—Burnum—Morgan Wooley & Co.—Isikawa Bros.—3 to fill.

## TOPEKA, KANS.

Novalty (First Half)—Davis & Bradner—Kelly & Kozie—Kursene & Vonis—Bennett & Lee—Mascot. (Second Half)—Briscoe & Austin—Ramsdell & Deyo—Jimmy Dunn—Ankar Trio.

## WICHITA, KANS.

Miller—Jerry and Her Piano Girl.

## GREENSBURG, PA.

(Second Half)—Abearn — Peterson—Caesar Rivolt—Cronin & Hart.

## HARRISBURG, PA.

Majestic. (Second Half)—Peters & La Buff—Burns & Wilson—Geo. F. Moore Co.—The Diamonds—Lindley Serenaders.

## HAZELTON, PA.

(Second Half)—Jaryl & George—Jean Boydell—Brown & Barrows—Oriental Fantasies.

## HOLYOKE, MASS.

(Second Half)—May Miller Co.—Hal Springford—Yip, Yip Yaphancks—Van & Vernon—Mack & La Rue.

## ITHACA, N. Y.

(Second Half)—Law Hoffman—Shapiro & Jordan—Salle & Robles—Smiles.

## JAMESTOWN, N. Y.

(Second Half)—Hayward & Irwin—Loray—Amoros & Jeannot—Seven Honey Boys.

## JERSEY CITY, N. J.

Smith & Wash—Riding Waitours—Una Clayton Co.—Conroy & Baker—Rebs & Trecoy—Leah Warwick Trio.

## LANCASTER, PA.

(Second Half)—Archie & G. Falls—Ullas & Lee—Little Caruso.

## LONG BRANCH, N. J.

(Second Half)—Three Bernar Girls—Princess Winona—Walmsley & Keating—Sager Midgeley Co.

## MCKEESPORT, PA.

(Second Half)—Somers Duo—Burton & Shea—James Thornton—Birds of Paradise.

## MONTREAL, CANADA

Imperial—Boudini & Bernard—Prescott & Eden—Shriner & Fitzsimons—Cook & Oatman—Connell, Leona & Zippy—Frank Wilson.

## MEADVILLE, PA.

(Second Half)—Collier & DeWald—Charles Keating—Jones & Ray—Josie Rooney.

## MORRISTOWN, N. J.

(Second Half)—S. Armins—Castleton & Mack—Clifford & O'Connor—The Drug Clerk.

## NORTH ADAMS, MASS.

(Second Half)—Anna Mace & Co.—Rogers & Donnelly—Two Renzillas—Seven O'Hearts.

## NEW BRUNSWICK, N. J.

Star. (Second Half)—3 Whirlwinds—Mae Francis—Rena Arnold Co.—Ring Tangle.

## NEW LONDON, CONN.

(Second Half)—Chorlie Bates—Adams & Robinson—Edward Beasley.

## NEW BRITAIN, CONN.

(Second Half)—May McKay & Sister—Darr & Creighton—Bennett & Scott—Rose & Rose.

## NORWICH, CONN.

(Second Half)—Robertus & Wilfreda—Susan Tompkins—S. H. Everett—Paul Brady—Golden Showers.

## PLAINFIELD, N. J.

(Second Half)—Pauleto & Ray—Jean Sothorn—Alexander & Fields—Golden Gate 3.

## PITTSBURGH, PA.

Cliff Jordan—Fiske & Fallon—Alf Ripen—The Newmans—Maybelle Bosthof—Henry's Melody 6—Moore & Shy—Aerial Smiths.

Pittsburg—Johnston—La Pilarica Trio—Mack & Stanton—Foster & Williams—McLynn & Sully—Saxon & Farrell.

Johnston—Pittsburg—J. B. Johnson—Alexander & Elmore—Joe & E. Farrell—Bobby Randall—Ed & I. Tindell.

## PHILADELPHIA, PA.

Keystone—Silva Brun Co.—Hank Brown Co.—Billy & Rogers—Texas Four—Timely Review.

Germanstown—Nathane & Sully—Geo. & Ray Perry—Desso Retter—Holland & Oden—Claire Vincent Co.—Trixie Frigana—Gallettes Monkeys.

Wm. Penn—Miacahua Co.—Lanigan & Haney—Bob Albright Co.—Allman & Howard. (Second Half)—McIntyre & Holcomb—Cecelia Weston Co.—The Little Cottage.

## PAWTUCKET, R. I.

(Second Half)—Austin & Delancy—Sherman & Pierce—Oxford Four—Golds & Thorne—Little Yoshi Co.

## PASSAIC, N. J.

(Second Half)—Valda Co.—Mason & Gwynne—Robert Reilly Co.—Frank Bush—Harmonyland.

## PATERSON, N. J.

(Second Half)—Anst Sally Band—Emma Raymond Co.—Fields & Sender—Tom Kelly.

## PITTSFIELD, MASS.

(Second Half)—Eddie Cassidy—Seven Glasgow Maids—Sampson & Douglas—Johnny Reynolds Co.

## QUEBEC, CAN.

(Second Half)—Edw. Hill—Echo & Kyo—Love-enberg Sisters & Neary.

## READING, PA.

Majestic. (Second Half)—Mella & Bruin—Peel & Cortin—All at Sea.

## STEUBENVILLE, OHIO

(Second Half)—Antoinette & Monica—Echo Valley—Jones & Jones—Florence Brady.

## SOUTH NORWALK, CONN.

(Second Half)—Morton & Brown—Hayes & Morgan—Marshall Montgomery—Wills & Robins—Adroit Bros.

## SARATOGA, N. Y.

(Second Half)—The Frabelles—Morris & Shaw—Fridkin & Rhoda.

## SHENANDOAH, PA.

(Second Half)—Nan Travelline—Sully & Thomas.

## SYRACUSE, N. Y.

Proctor's. (Second Half)—Three McAdams—Taylor & Bobbie—Arthur & Whitelaw—Haynes & Beck—Six Musical Noses.

## TRENTON, N. J.

Capital—Four Casting Mellos—Mason & Shaw—Denny Dugan Co.—Elm City Four—The Sirens.

## UNIONTOWN, PA.

(Second Half)—Haunted Violin—O'Brien & Hall—Roger Williams—Canton Fire.

## UTICA, N. Y.

Colonial. (Second Half)—Dunodin & Play—McCormick & Winchill—Bozaxian & White—Rogers Gray Co.—Rose Review.

## WHITE PLAINS, N. Y.

(Second Half)—Eather Trio—Hilton Sisters—A Merry Mix Up—Gene Oliver Trio—Samaroff & Sonia.

## WHEELING, W. VA.

(Second Half)—Barbette—Rose Girls—Mrs. Gene Hughes—Pinto & Boyle—Johnny Conlon Co.

## WILMINGTON, DEL.

Aldine—J. & H. Shields—Miller & Murphy—Janis & Whalen—The Show Off—Elsie White.

## YORK, PA.

Opera House (Second Half)—Joe St. Onge Trio—Knowles & White—Lee Children—Lyons & Yosco—Melodies & Steps.

## YOUNGSTOWN, OHIO

(Second Half)—Seven Honey Boys—Peggy Brooks—Connell & Lorena—Al Fields Co.—Al H. Wilson.

## ATLANTA AND BIRMINGHAM

Martell & West—Dunham & O'Malley—Listen Lester—Sisters Arnette—Clayton Drew Players.

## BIRMINGHAM AND ATLANTA

Valentine & Bell—O'Brien & Josephine—Hal Johnson & Co.—Hibbitt & Mallo—Little Jim.

## BATON ROUGE AND SREVEPORT

Tyler & St. Claire—Dillon & Milton—Annabelle—Brady & Mahoney—Toto Hammer & Co.

## NEW ORLEANS AND MOBILE

Johnson & Baker—Jack Hughes Duo—Herron & Gaylord—Emma Earl—Leona Hall Revue.

## MOBILE AND NEW ORLEANS

Worden Bros.—Rhodes & Watson—Miller & Bears—Jennings & Dorney—Gautier's Toy Shop.

## NASHVILLE AND LOUISVILLE

The Loras—Dore Sisters—Babies—Gilbert Wells—Marie Cavanagh & Co.

## LOUISVILLE AND NASHVILLE

Francis & Wilson—Keltons—Sampsel & Leonhardt—Neil McKinley—Three Melvins.

## RICHMOND AND NORFOLK

Ford & Price—Fields & Fink—Robbins Family—Gene Greene.

## NORFOLK AND RICHMOND

Sawyer & Eddy—Flaherty & Stoning—Ben Fitch Minstrels.

## SAVANNAH AND JACKSONVILLE

Roberts & Demont—Will J. Ward—Fisher & Hurst—Martin Pryor & Co.—Morton Jewell Co.

## JACKSONVILLE AND SAVANNAH

Fred & Margie Dale—Mason & Brown—Rice & Werner—Olcott & Mary Ann—Four Readings.

## CHARLESTON AND AUGUSTA

Wells & Burt—The Farados—Eape & Dutton—Fred Lewis—Connor's Danceland.

## COLUMBIA, S. C.

(Second Half)—Jordan Girls—Crane, May & Crane—Kelso & Demonde—Barrett & Farnum—Gordon & Germaine.

## TAMPA AND PETERSBURG

Clown Seal—Coffman & Carroll—Bowers, Walters & Crocker—Eskert & Harrison—Four Madcaps.

## ROANOKE AND CHARLOTTE

Robbie Gordone—Follette, Pearl & Wicks—Millership & Gerard—Donno Sisters—Thibault & Cody—Bell & Caron.

## CHARLOTTE AND ROANOKE

Willie Hale & Bro.—Hillard & Marlin—Chas. Althoff—Thomas Sextette.

## MARCUS LOEW CIRCUIT

Week of December 18, 1922

## NEW YORK CITY

American (First Half)—Willie & Harold Brown—Stanley, Trip & Mowatt—Telsak & Dean—Four Queens & A Joker—Margaret Farrell—Weber & Elliott—Leon & Mital. (Second Half)—Vincent Bros.—Bennington & Scott—Goletti's Monkeys—Lee Morse—Dolly's Dream—Leon & Dawn—Nervins & Gordon—Welch & Peterson.

Victoria (First Half)—Manillos—J. K. Emmett & Co.—Wilson & McAvoy—Dolly's Dream. (Second Half)—Taffin & Newell—Margaret Farrell—Eddie & Edith Adair—Law Wilson—Stolen Sweets.

Boulevard (First Half)—Randow Trio—Bert & Lottie Walton—LeRoy & Mabel Hart—Chas. F. Seamon—Stolen Sweets. (Second Half)—Zuthus—Howard & White—Tilgou & Rogers—Four Queens & A Joker.

Avenue B (First Half)—LeBelge Duo—Kibel & Kane—Mardo & Rome—Clinton Rooney & Co. (Second Half)—Lucille Gillette & Co.—Melroy Sisters—The Headliners—Jim & Betty Page.

Orpheum (First Half)—Dodd & Nelson—Nervins & Gordon—Low Cooper—Goletti's Monkeys. (Second Half)—Stanley, Trip & Mowatt—Charlotte Meyers—Gilbert Sisters & Armstrong—Weber & Elliott—Camia & Co.

Greasey Sq. (First Half)—Jerome & France—Chas. Gibbs—Roberts & Byrne—Grace Cameron & Co.—Jazz Jubilee. (Second Half)—Breakaway Barlowes—Arthur & Lydia Wilson—Telsak & Dunn—Lillian Steele & Co.—Jack Ingila.

Lincoln Sq. (First Half)—Billy & Daisy Wilson—Lee Morse—Matthews & Ayres—Jack Ingila—Haraban Grohs & Co. (Second Half)—Bader LaVelle Troupe—McCormack & Regay—Browning & Davis—Sunbeam Follies.

Delancey St. (First Half)—Law Hoffman & Jessie—Clark & O'Neill—Mile, Vanity & Cl. (Second Half)—Ed Gingsas—Dodd & Nelson—Wilson & McAvoy—Nelson & Barry Boys.

State (First Half)—McCormack & Regay—Roeber & Gold—Gordon & Healy—Milo—Boys of Long Ago. (Second Half)—Randow Trio—Melroy Sisters—Clark & O'Neill—The Little Liar—Milo—Mile, Vanity & Co.

National (First Half)—Ed Gingsas & Co.—Charlotte Meyers—Eddie & Edith Adair—Jim & Betty Page. (Second Half)—Pickard's Seals—Mardo & Rome—Matthews & Ayres—Jazz Jubilee.

## BROOKLYN, N. Y.

Palace (First Half)—Duval Bros.—Art Smith—The Headliners—Benny Harrison & Co.—Pickard's Seals. (Second Half)—Mann's Bros.—Roeber & Gold—Clinton & Rooney Co.

Warwick (First Half)—Mann's Bros.—Lee Mason & Co.—Billy Saxton & Co.—Tom McRoe & Co. (Second Half)—LaBelge Duo—Art Smith—Turner & Joseph—Tower & Darrell.

Fulton (First Half)—Mack & Brantley—Hope Vernon—The Little Liar—Tilgou & Rogers. (Second Half)—Prevost & Goletti—Jerome & France—Benny Harrison & Co.

Gates (First Half)—Melroy Sisters—In Wrong—Law Wilson—Royal Pekin Troupe. (Second Half)—Goldie & Ward—Rudino—Roberts & Boyse—Greenwich Villagers.

Metropolitan (First Half)—Taffin & Newell—Bennington & Scott—Rudino—Welch & Peterson—Greenwich Villagers. (Second Half)—Chas. Gibbs—Bert & Lottie Walton—J. K. Emmett & Co.—Grace Cameron & Co.—Royal Pekin Troupe.

(Continued on page 29)

## To THOMASHENRY WILLIAMS and HARRY WILLIAMS

Brothers of the late JOHN TOMLINSON WILLIAMS, late of The Hope & Anchor, High Street, Aston, Birmingham, England.

If the above will apply to the Trustees of the Will of the said John Tomlinson Williams at 125, Edgmond Street, Birmingham, England, or to their solicitors, Messrs. Lane Clutterbuck & Co., of 125 Edmund Street, Birmingham, they will hear of something to their advantage.

## ARTHUR LUDWIG!

Communicate with your brother, Wm., care of C. Shuman, 1729 Bleeker St., Brooklyn, N. Y.

Young English Widow (attractive appearance) desires position in Hotel or Cabaret. No former position. Mrs. Ellison, 2245 Westchester Avenue (183rd St.), Bronx, New York City. Care of Smith.

KATE, JENNIE or BERTIE SELFIDGE, daughter of Alexander Wilson Selfridge, or those having knowledge or information of her, will do a great favor by communicating with E. ALLEN WILSON, 5244 Jefferson Avenue, Philadelphia.

## MADISON'S BUDGET No. 18

ONE DOLLAR

is more than an encyclopedia of laughs, it's a comedy institution and contains an almost endless assortment of bright sure-fire monologues, acts for two males, and for



## WHITEMAN AT TRIANON

Paul Whiteman and his Palais Royal Orchestra opened at the million-dollar Trianon Ball Room, 63rd street and Cottage Grove avenue, on Tuesday night of last week, the occasion being the annual Charity Ball for the benefit of the Illinois Children's Home and Aid Society. Mrs. Potter Palmer is president of the organization and was in charge of the ball. She is one of the leaders in Chicago society and has been identified with the Charity Ball, the foremost social function in Chicago, for a number of years. Mrs. John Borden was co-chairman of the ball committee.

Among the guests at the opening were Mrs. Potter Palmer, Gen. John J. Pershing, Mrs. John Borden, Miss Virginia Hall, Mrs. Claude C. Hopkins, Mrs. Harry Warner, Catharine Curley, Prince Fu Gar, nephew of Chinese Ambassador to the United States, and Mrs. Fay Kinkaid.

The Whiteman Orchestra proved to be the sensation of the year, the newspapers carrying column stories about the organization, its playing ability and prominently featuring the salary of the orchestra for the six days it will be there, \$25,000.00, the largest sum ever paid a dance orchestra for an engagement of this kind. Several of the papers referred to Whiteman as "America's Berlioz," and pictures of the ballroom and the orchestra, as well as of Whiteman and the social leaders were prominently featured.

On Wednesday night Andrew Karzas, proprietor of the Trianon, and the principal shareholder of the stock of the Woodlawn Theatrical Enterprises, Inc., of which the Trianon is a member, opened the ballroom to the general public and the place was again crowded. Business for the week was tremendous and the management predicts that if they retain half the patronage they have had during the first week they will be more than repaid for the outlay in bringing Whiteman on for the opening and in spending close to \$150,000 in advertising in the Chicago papers.

The Whiteman orchestra closed their engagement on Sunday night and is playing engagements at Buffalo and Syracuse on the way back. Roy Bargy and his orchestra follow Whiteman at the Trianon at a weekly salary of \$3,000, to remain there for one year.

## KRUEGER FOR MOSCONI'S

Bennie Krueger and his Brunswick Orchestra will open at the Mosconi's Cafe, in the Claridge hotel, early in the new year. This will be Krueger's first Broadway job with his own orchestra and he is receiving a good deal of publicity in the way of display advertising in front of the hotel, his name being featured in letters two feet high.

Krueger will have two orchestras at the new cafe, which is said to be one of the most magnificent on Broadway. Krueger's own orchestra, which has been playing for the Brunswick records, will be of ten pieces, and he is forming another combination of nine pieces, of a different style and to use different arrangements. Krueger himself will play only with his own orchestra but will have general supervision over both.

## WYNN AT THE CASINO

William M. Wynn and his Casino Orchestra of seven men is now appearing at the Casino Restaurant in Central Park. Wynn's combination appeared at the Ben Hur restaurant after Joe Geisler left last Summer. One of the peculiarities of the present engagement is that the orchestra will sometimes play for hours without seeing a patron dancing. The restaurant is divided into booths in each of which is room to dance. The members of the orchestra can hear the shuffle of feet and the applause at the end of the dance but see no one.

## LOPEZ OPENS OFFICE

Vincent Lopez has taken offices with the L. Wolfe Gilbert Music Corporation, in the Broadway Central Building, where he will make his headquarters in the future. The musical director has no connection with the publishing house, however.

## ORCHESTRA NEWS

## STRAND LEADER WINS

The divorce complaint against Alois Reiser, leader of the orchestra in the Strand Theatre, Brooklyn, in which Miss Irma Williams, soloist at the theatre, was named a co-respondent, was dismissed last week by Supreme Court Justice M. Warley Platzek for lack of evidence.

Mrs. Reiser, in her complaint, testified that Miss Williams had Titian hair and made some mention of her attire at the time the raiding party entered an apartment in West 192nd street. Miss Williams hair is not and never has been the shade described by Mrs. Reiser and the only article of apparel missing when the raiding party entered was a slipper the heel of which had come off while Miss Williams was returning home. Reiser testified that Mrs. Williams, mother of the singer, rented rooms, and that he and several others people boarded with her. His testimony was substantiated by several other witnesses.

## NEW ORCHESTRA AT ST. NICHOLAS

The Sirens of Scranton, the Pennsylvania orchestra that proved such a sensation at once of the N. V. A. Bohemian nights not so long ago, is now at the Dancing Carnival in the St. Nicholas Rink. William Lustig is directing this nine-piece combination.

The orchestra was discovered by Sammy Collins of the staff of Jerome Remick & Co. when he was touring the country making a special plug on one of his house's numbers, and was brought to the attention of certain people in the East. The St. Nicholas engagement was one of the results. Two nights after opening the Sirens received a flattering offer from a local cafe and have taken this under consideration with the intention of playing it when their present contract expires.

## LOPEZ TO TAKE VACATION

After closing their engagement at the Colonial Theatre next Sunday night, Vincent Lopez and His Orchestra will take a two weeks' vacation from vaudeville appearances in order to give the musicians a much needed rest. The orchestra will play as usual at the Pennsylvania Grill.

Lopez and his orchestra have contracted to supply the music for the Albert L. Quinn Post of the American Legion, Jersey City, at the affair to take place at the 4th Regiment Armory on January 17th. General Pershing, Senator Edwards and other notables are expected to be present. The full lighting effect equipment used by the orchestra will be taken to the Armory on the night of the 17th.

## RAY MILLER BACK IN NEW YORK

Ray Miller and his orchestra returned to New York on Monday after a long and successful engagement at the Hotel Addison, Detroit, and in local vaudeville in that city. The orchestra will prepare for its engagement at Palm Beach but may fill in a few weeks with vaudeville engagements.

The Ray Miller offices have placed an orchestra, the Georgia Five, at Bustanobi's Grotto.

## GARDNER GOING TO JAMAICA

Graeme Gardner and his orchestra passed through New York last week, on the way from Montreal, where they closed recently at the Venetian Gardens.

They will open at the Constant Spring Hotel, Kingston, Jamaica, British West Indies, on December 18. The orchestra includes Mr. Gardner, Art Parent, John Dixon, Norman Fleury, and Harry Stride, all of them Montreal boys.

## CARR IN VAUDEVILLE

Jimmie Carr and his orchestra leave the Strand Roof this week and will be seen in vaudeville for the next few weeks, opening shortly thereafter at a new Broadway cafe.

## ORIOLES MAKING RECORDS

The Oriole Terrace Orchestra, Dan Russo, director, Ted Fiorito, composer, at the piano, were in New York for three days last week making records for the Brunswick Company. After finishing with their recording they returned to the Oriole Terrace Cafe, Detroit, which cafe was built as a permanent home for them by J. L. Woods, prominent real estate and restaurant man of Detroit. One of the records made was "Toot, toot, tootsie" of which Russo and some of his men are the composers and authors. Besides the orchestra records Frankie Papile, accordion player with the orchestra, made some solo records.

This twelve-piece combination is well known in the middle west and have a country-wide reputation through the medium of their Brunswick records. They played at the Edgewater Beach hotel during the summer and followed this with eight weeks in vaudeville while waiting for the Oriole Terrace Cafe to be completed. A trip to the coast is being planned for next season.

The members of the orchestra with the instruments they play are: Dan Russo, director and violin; T. Fiorito, piano; F. Papila, accordion; R. Walker, tuba; M. Campbell, trumpet; F. Quartell, trumpet; R. Maxon, trombone; D. Mangano, saxophone; C. Naset, saxophone; E. Stormen, cello; T. Catina, banjo; and C. Puchta, drums.

## STRICKLAND ON LOEW TIME

Charles Strickland and his orchestra, now playing the Loew time until they open at the Million Dollar pier in Atlantic City in February, played five shows on Thursday night of last week. Besides doing three shows at Loew's Greely Square they put on a twenty-six minute act at the Town Hall for the Masonic Club of New York and a few minutes later repeated their act at the Piatt Masonic Lodge. Strickland is using six men in his act but when he opens at Atlantic City will have eleven men in his orchestra.

## DINNER FOR STODDARD

On Saturday night, December 16, Harry Stoddard and the members of his orchestra will be given a dinner by the house management and stage crew of the Broadway Theatre. Stoddard goes into the Broadway for a return engagement on Monday, the 18th, and the dinner is in appreciation of the good feeling engendered when Stoddard and his organization last played that house.

## A "LOW DOWN" BLUES

The Clef Club Orchestra, the colored organization playing at the Castle Inn, under the direction of J. Harrington Gibbs, are featuring a new "low-down blues" entitled "Running Wild" composed by Gibbs and some of the men in his orchestra. The new tune, which has been accepted for publication by a downtown publisher, bids fair to be another "Hot Lips".

## PHILLIPS AT DANCELAND

Barney Phillips and his Melody Boys, continuing their successful run at Dance-land, Jamaica, are featuring "Three Little Words," "French Trot" and "Sunshine Alley," having made several special arrangements that are novel and pleasing.

## SMITH AT CLOVER GARDENS

Joseph C. Smith, of the Hotel Plaza Orchestra and one of New York's best known musicians, has signed for the season at Clover Gardens. Mr. Smith, with a selected orchestra, began his engagement at the Gardens on Sunday afternoon.

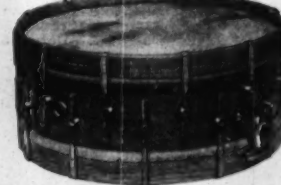
## HUGH ERNST IMPROVING

The condition of Hugh Ernst, manager of Paul Whiteman, Inc., has shown a marked improvement during the past week and the physicians report that he will soon be out of danger.

## STONE MASTER — MODEL

THEATRE DRUM

USED IN BOSTON SYMPHONY ORCHESTRA



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GEORGE B. STONE & SON, INC.  
ELM BLDG. Est. 1890. BOSTON, MASS.

## YERKES TO PUBLISH

Starting with the new year Harry Yerkes will publish the special arrangements used by his various orchestras, these to be sold to orchestras all over the country who have heard the S. S. Flotilla Orchestra or other Yerkes orchestras using these arrangements and who have wished to obtain similar orchestrations.

The S. S. Flotilla orchestra is still out on tour, playing Chicago this week, then a return date at St. Louis, then coming to Buffalo, Toronto, and finally returning to the city.

Yerkes' Metropolitan Players, the new phonograph record organization, is playing for the weekly dances at the Automobile Club and also at the Milo Club. Cy Olean is director.

## COHEN OUT OF SPECHT OFFICE

Herman Cohen, who was formerly connected with the Paul Specht offices in the capacity of booking manager, is no longer connected there. Specht and Sammy Smith are now taking care of that end of the business.

PAUL WHITEMAN  
MUSIC

Thru Paul Whiteman, Inc., the services of genuine Paul Whiteman Orchestras are now available for contract work at Hotel, Cabaret and Resort. The Service is complete, the artists, men who play for phonograph records — and the cost is surprisingly low.

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Including JOHN GOSS, JACK MITCHELL, E. BOOTH PLATT, DAN HALEY, ALLAN WALLACE, RUSTY WIDNER.

Management—IRVING COOPER

Astoria (Second Half)—DeNoel Bros.—Henry & Adelaide—Kimberley & Page—Frank Mullane—Baraban, Grohs & Co.

### BALTIMORE, MD.

Hippodrome—Leo Zarrell Duo—Irving & Elwood—Permaline & Shelly—Jewell Faulkner & Co.

### BOSTON, MASS.

Orpheum—Joe Fanton & Co.—Leonard & Culver—Calvin & O'Connor—Cupid's Close-Up—Eddie Foy—Bite of Dance Hits.

### BUFFALO, N. Y.

State—Jeanette & Norman Bros.—Mannell & Dale—Heath & Sperling. (Second Half)—LaFleur & Portia—Armstrong & Tyson—Hawkins & Mack.

### HOBOKEN, N. J.

Loew (First Half)—Three Odd Chaps—Kimberley & Page—Holden & Herron—Grey & Bell. (Second Half)—Mysterious Gilette—Chas. F. Seaman—When We Grow Up—Morsley & Hillyer—Dancing Shoes.

### LONDON, CAN.

Loew (First Half)—Dalton Bros.—Lovett & Dale—Heath & Sperling. (Second Half)—LaFleur & Portia—Armstrong & Tyson—Hawkins & Mack.

### MONTREAL, CAN.

Loew—Reo Helmar—Ray & Helen Walser—Hazel Haslam & Co.—Fox & Britt—At the Party.

### NEWARK, N. J.

Loew—Welas Troupe—Katherine Murray & Co.—Grace & Eddie Pars—Adler & Dunbar—Strickland's Boys.

### OTTAWA, ONT.

State—Bellis Duo—Stephens & Brunelle—Homer Lind & Co.—Harry Bewley & Co.—Sparks of Broadway.

### PROVIDENCE, R. I.

Emery (First Half)—Arant Bros.—Tom Martin & Co.—Dan Downing & Buddy—Mabel Blondell Revue. (Second Half)—Willie Karbe & Sister—University Trio—Andy & Louise Barlow—Bobby Van Horn.

### SPRINGFIELD, MASS.

Broadway (First Half)—Willie Karbe & Sister—University Trio—Andy & Louise Barlow—Bobby Van Horn. (Second Half)—Arant Bros.—Tom Martin & Co.—Dan Downing & Buddy—Mabel Blondell Revue.

### TORONTO, ONT.

Yonge Street—Ergotti & Herman—Warman & Mack—Frey & Rogers—Keating & Rose—Stepping Around.

### WASHINGTON, D. C.

Loew—Australian Delsos—Nat Burns—Eckhoff & Gordon—Adlan—Mme. DuBarry & Co.

### SHUBERT VAUDEVILLE

Week of Dec. 18, 1922.

Say It With Laughs—New York, Central. Whirl of New York—New York, Harlem O. H. Twentieth Century Revue—Brooklyn, Crescent. Midnight Revels—Astoria, Boro Park; Astoria Boro Park. Stolen Sweets—Newark, Shubert. Straight Vaudeville—Philadelphia, Chestnut St. O. H. Spice of Life—Washington, Belasco. Troubles of 1922—Altoona, Miehler; Zanesville, Weller, Wheeling, Court. Steppin' Around—Pittsburgh, Aldine. Gimme a Thrill—Cleveland, State. Midnight Rounders—Chicago, Garrick. Frolics of 1922—Cincinnati, Shubert. Weber & Fields—St. Louis, Empress. Oh, What a Girl—Chicago, Englewood. Plenty of Pep—Detroit, Detroit, O. H. Hello Everybody—Toronto, Princess. Success—Buffalo, Criterion. Carnival of Fun—Open week. Rose Girl—Worcester, Worcester; Fall River, Bijou. Main St. Follies—Boston, Majestic. Echoes of Broadway—Open week.

### NON-THEATRE FILM CO. FORMED

For the purpose of producing non-theatrical film, Arthur James and Merritt Crawford have organized the Notable Film Corporation which is capitalized at \$1,000,000.

This new concern is to erect studios of their own in the eastern section of the country and are to turn out non-theatrical production which is to be used for exhibition in schools, parish houses, lyceums and social centers. They also intend producing films that will serve as entertainment in homes that have small projection machines.

### CLOSED WITH "KANDY KIDS"

Delores Leon and Sophie Wilson closed with the "Kandy Kids" in Boston.

### BURLESQUE ROUTES

#### COLUMBIA CIRCUIT

American Girls—Casino, Boston, 11-16; Columbia, New York, 18-23.  
Big Jamboree—Empress, Chicago, 11-16; Gayety, Detroit, 18-23.  
Billy Watson Beef Trust—Colonial, Cleveland, 11-16; Empire, Toledo, 18-23.  
Bon Tons—Gayety, Pittsburgh, 11-16; Colonial, Cleveland, 18-23.  
Broadway Brevities—Stone, Binghamton, 13; Colonial, Utica, 14-16; Gayety, Montreal, Can., 18-23.  
Broadway Flappers—Columbia, New York, 11-16; Empire, Brooklyn, 18-23.  
Bowery Burlesques—Hurtig & Seamon's, New York, 11-16; Cohen's, Newburg, N. Y., 18-20; Rialto, Poughkeepsie, 21-23.  
Bubble Bubble—Olympic, Cincinnati, 11-16; Park, Indianapolis, 18-23.  
Chuckles of 1923—Cohen's, Newburg, N. Y., 11-13; Rialto, Poughkeepsie, 14-16; Casino, Brooklyn, 18-23.  
Dave Marion's Own Show—Gayety, Montreal, Can., 11-16; Gayety, Boston, 18-23.  
Flashlights of 1923—Gayety, Minneapolis, 11-16; Gayety, Milwaukee, 18-23.  
Follies of the Day—Gayety, Rochester, 11-16; Lyceum, Ithaca, 18; Lyceum, Elmira, 19; Stone, Binghamton, 20; Colonial, Utica, 21-23.  
Frank Finney Revue—Columbia, Chicago, 11-16; Star & Garter, Chicago, 18-23.  
Folly Town—Empire, Providence, 11-16; Casino, Boston, 18-23.  
Giggles—Empire, Toledo, 11-16; Lyric, Dayton, 18-23.  
Greenwich Village Revue—Gayety, Kansas City, 11-16; open, 18-22; Gayety, Omaha, Neb., 23-29.  
Hello Good Times—Miner's, Bronx, N. Y., 11-16; Empire, Providence, 18-23.  
Hippity Hop—Gayety, Omaha, 9-15; Gayety, Minneapolis, 18-23.  
Jimmy Cooper's Beauty Review—Star & Garter, Chicago, 11-16; Empress, Chicago, 18-23.  
Keep Smiling—Gayety, Washington, 11-16; Gayety, Pittsburgh, 18-23.  
Knick Knacks—Empire, Newark, N. J., 11-16; Orpheum, Paterson, N. J., 18-23.  
Let's Go—Empire, Toronto, Ont., 11-16; Gayety, Buffalo, 18-23.  
Maid of America—Majestic, Jersey City, 11-16; Hurtig & Seamon's, New York, 18-23.  
Mimic World—Gayety, Buffalo, 11-16; Gayety, Rochester, N. Y., 18-23.  
Mollie Williams' Show—Orpheum, Paterson, 11-16; Majestic, Jersey City, 18-23.  
Radio Girls—Park, Indianapolis, 11-16; Gayety, St. Louis, 18-23.  
Reeve's Show—Lyric, Dayton, O., 11-16; Olympic, Cincinnati, 18-23.  
Rockets—Empire, Brooklyn, 11-16; Casino, Philadelphia, 18-23.  
Step On It—Gayety, Milwaukee, 11-16; Columbia, Chicago, 18-23.  
"Sliding" Billy Watson, Fun Show—Palace, Baltimore, 11-16; Gayety, Washington, 18-23.  
Social Maids—Casino, Brooklyn, 11-16; Casino, Newark, 18-23.  
Step Lively Girls—Gayety, Detroit, 11-16; Empire, Toronto, Can., 18-23.  
Talk of the Town—Grand, Worcester, 11-16; Miner's, Bronx, New York, 18-23.  
Temptations of 1923—Gayety, Boston, 11-16; Grand, Worcester, 18-23.  
Town Scandals—Casino, Philadelphia, 11-16; Palace, Baltimore, 18-23.  
Wine, Women and Song—Gayety, St. Louis, 11-16; Gayety, Kansas City, 18-23.  
Youthful Follies—Open, 11-15; Gayety, Omaha, 16-22.

#### MUTUAL CIRCUIT

Broadway Belles—Band Box, Cleveland, 11-16; Peoples, Cincinnati, 18-23.  
Band Box Revue—Folly, Baltimore, 11-16; open, 18-23.  
Baby Bears—Broadway, Indianapolis, 11-16; Lyceum, Columbus, 18-23.  
Follies and Scandals—Howard, Boston, 11-16; Holyoke, Mass., 21-23.  
Frances Farr and Her Peacemakers—Garden, Buffalo, 11-16; Park, Utica, 18-23.  
Georgia Peaches—Lyceum, Columbus, 11-16; Band Box, Cleveland, 18-23.  
Girls a-la-carte—Majestic, Wilkesbarre, Majestic, Scranton, 18-23.  
Heads Up—Plaza, Springfield, Mass., 11-16; Howard, Boston, 18-23.  
Hello, Jake Girls—Lyric, Newark, 11-16; Open 18-23; Majestic, Wilkesbarre, 25-30.  
Jazz Babies—New Empire, Cleveland, 11-16; Garden, Buffalo, 18-23.  
Jazz Time Revue—Star, Brooklyn, 11-16; Empire, Hoboken, 18-23.  
Kandy Kids—Olympic, New York, 11-16; Star, Brooklyn, 18-23.  
Laffin' Thru—Majestic, Scranton, 11-16; Bijou, Philadelphia, 18-23.  
Lid Lifters—Open 11-16; Majestic, Wilkes Barre, 18-23.  
London Gayety Girls—Holyoke, Mass., 14-16; Olympic, New York, 18-23.

Mischief Makers—Empire, Hoboken, 11-16; Gayety, Brooklyn, 18-23.  
Monte Carlo Girls—Gayety, Brooklyn, 11-16; Lyric, Newark, 18-23.  
Pell Mell—Park, Utica, 11-16; Majestic, Albany, 18-23.  
Pepper Pot—Majestic, Albany, 11-16; Plaza, Springfield, Mass., 18-23.  
Pat White and His Irish Daisies—open 11-16; New Empire, Cleveland, 18-23.  
Playmates—Peoples, Cincinnati, 11-16; Gayety, Louisville, 18-23.  
Runaway Girls—Folly, Baltimore, 18-23.  
Smiles and Kisses—Gayety, Louisville, 11-16; Broadway, Indianapolis, 18-23.

#### MUTUAL GETS THE PARK

The Mutual Circuit will book the Park Theatre, Bridgeport. This house, it is expected, will open Christmas week with either Peck and Kolb's "Follies and Scandals" or a new show. The circuit is negotiating for a house in Pennsylvania not far from Scranton, and should they get it, this house will go in at the same time. In case the latter house goes in, a new show will be placed on the circuit and this show will open the Bridgeport house and the week after Newark will be closed in. Bridgeport will be a week stand. Two more houses for the circuit in New England will be announced before the end of the week.

#### MIDNIGHT SHOWS AT PROCTOR'S

Special midnight performances will be given in all local theatres of the F. F. Proctor Circuit on New Year's Eve. The extra performances will begin at ten-thirty and all seats will be reserved. The principal celebration will be held at the Fifth Avenue Theatre, where a gala bill of ten acts will hold sway. Among the other houses giving the extra performance will be the Twenty-third Street, Fifty-eighth Street and One Hundred and Twenty-fifth Street.

#### BIG SIGN FOR COLUMBIA

The Columbia Amusement Company is erecting what is claimed to be the largest upright electric sign in New York. The sign runs from the first floor of the Columbia Building to above the ninth floor. It is over ninety feet long, with the name of Columbia running down with a six-foot clock, then the word Burlesque. There will be 375 75-watt lamps, said to be the brightest on Broadway. The sign will be lighted before the end of the week.

#### BURNS AND HENRY IN WEST

Jess Burns and Tom Henry left New York last Wednesday night. They are going to look over the shows in the West and in the Middle West, at the same time look over a few of the houses that are not doing the business they have done in the past and try to find out just what the trouble is.

#### "BLUE BIRD" SOLD

SPRINGFIELD, Mass., Dec. 8.—Josie LeCoy McDonald has sold her tea room, the "Blue Bird," which is on the Boston Road at North Wilberham near here. Mrs. McDonald formerly was a well known burlesque actress, having appeared with Phil Sheridan's "City Sports" years ago as well as with other burlesque companies.

#### WHERE IS ALICE BUTLER?

If Mrs. Alice Auarde Butler will communicate with this office she will learn something of interest to her. Mrs. Butler's last known address was the Buckingham Hotel, New York.

#### PARRY IS "ROCKETS" MANAGER

Frank Parry, former manager of the "Big Wonder Show," is now managing "Rockets," the new show on the Columbia Circuit.

#### NOT CONNECTED WITH MUTUAL

Contrary to reports, the Columbia Amusement Company is in no way connected with the Mutual Burlesque Association. The report was positively denied last week by Manager Sam A. Scribner, general manager of the association. President J. Herbert Mack was equally positive in his denial.

President Dave Krauss of the Mutual Circuit was equally strong in his denial of the report.

John G. Jermon, of Jacobs & Jermon, who, according to the report, had purchased the Manheim interest in the Mutual Circuit, was also strong in his statement that the report was entirely unfounded. Mr. Jermon in a letter wrote, "Notice in one of the trade papers this week an article that I had purchased the Manheim interest in the Mutual Circuit. This article is entirely incorrect. I never negotiated for any such deal or ever had the slightest intention of such purchase."

#### KOSTER IS WELL AGAIN

SARANAC LAKE, N. Y., Dec. 8.—Charles "Kid" Koster, burlesque and circus agent, who has been here the past four months on account of illness, has returned to his home at 1431 Lauderdale avenue, Lakewood, Cleveland, Ohio.

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## DEATHS

**JOE HARDMAN** died at Bellevue Hospital, New York City, on December 3, after four weeks' treatment for kidney and heart trouble. He was 61 years of age and has been well known in variety. Under the name of Morton, he was a partner of Dick Knowles, and later was a member of the team, Leslie and Hardman. Funeral services were held Dec. 4, by the Alma Lodge of Masons, also by the Lodge of Moose No. 15 of New York, herded by P. A. Shonor. He was interred Dec. 5 under the auspices of the Actor's Fund in their plot in Evergreen Cemetery, Brooklyn. He was survived by his widow and six children.

**HENRI FEIGENBAUM**, theatre owner, died Nov. 20th, in San Francisco. He is survived by a widow, Norine Feigenbaum to whom he left his estate valued at \$50,000. Masonic Services were held, and incineration took place at Woodlawn.

At one time he owned and conducted the Metropolitan theatre, Chicago, and also a number of picture houses.

## FAIRBANKS LOSES CASE

In denying a motion for a temporary injunction to restrain Hyman Winik and other defendants, including the Triangle Film Corporation, from revamping old films of Douglas Fairbanks, Justice Robert F. Wagner in the Supreme Court upheld the contention made by the defendants that Fairbanks was but an employee of the film company and that a producer had a right to make certain changes in a commodity they had hired him to help to produce.

Fairbanks in seeking the injunction, disputed the rights of the present owners of the old films to make them over. He maintained the films which came into the hands of Winik from the Triangle company were made in 1915 for a company later merged with the Triangle, and that his contract with the original producers stipulated that the pictures should be produced under the direction of D. W. Griffith. Therefore, if the films should be revamped, they would not then be the same films produced under the direction of Griffith, and that his contract protected him against the showing of films not produced under such direction.

The ruling of Justice Wagner says "a motion picture actor may not prevent the revision of his films on the claim of authorship, as a writer may prevent changes in his work on the grounds of proprietary rights."

This decision has been awaited with great interest by picture distributors, as old films of Mary Pickford, Charlie Chaplin and other screen stars will be affected by this ruling. The films on which the Wagner decision was based were "The Lamb" and "Double Trouble."

## NEW FILM INVENTION

The televue, a new motion picture invention, which introduces a device through which patrons may see motion picture in relief or depth, and not "flat," as in ordinary pictures, is to be seen for the first time in New York with the reopening of the Selwyn Theatre on Dec. 27. This new contrivance is the work of Laurens Hammond and William F. Cassidy, and when used for private showings was pronounced a distinct success.

The televue is an electrical instrument, with each chair in the theatre being equipped with one of them. It cost \$35,000 for the installation of this device in the theatre.

## ROAD SHOWS AT GRAND

**KANSAS CITY, Dec. 11.**—The Grand Theatre in this city is playing road attractions this season and the business has been very satisfactory so far. Every company playing the house has reported a profitable week's business.

E. S. Brigham, who is booking the theatre, has some weeks open in January and February.

## CISSIE LOFTUS ON PROBATION

**LONDON, Dec. 11.**—Cissie Loftus, actress, has been placed on probation for 12 months, on the condition that she would go into a home for that period, as a result of her appearance recently at the Marlborough Police Court on a charge of unlawful possession of drugs, contrary to the Drug Act.

## WAR ON VULGAR DANCING

Mrs. George W. Loft, Deputy Police Commissioner, has declared war on vulgar and indecent dancing in local dance halls. Even the fashionable supper clubs of the Times Square district will not escape this new edict.

This ultimatum was delivered to one hundred and fifty dance hall proprietors last week. Unless the dance halls reform in the future the police will begin to make arrests. All slow step dancing has been tabooed, including the cheek to cheek dance, the Chicago camel, the scandal walk and the balconnades.

Mrs. Loft said that numerous complaints from parents of young girls had prompted her to take this matter in hand. According to her the meeting last week is a final warning to dance hall owners. The latter told the commissioner the dances complained about prevail throughout the city and they are almost powerless to do anything.

"Then the police will arrest the offenders," declared Mrs. Loft. "Such dancing stops, no matter what happens. The limit has been reached and our patience has been exhausted. It is up to you proprietors to clean up the dance halls. If you cannot do it, then the police will."

An arrest and conviction for permitting indecent dancing would be sufficient to revoke any dance hall permit.

## PLAN TO END TRAFFIC JAM

In order to put a stop to the after-show congestion in Forty-fifth Street, between Broadway and Eighth Avenue, Capt. Mike Ahearn has hit upon a plan that is proving effective. Hitherto the street had been crowded with automobiles, causing jams that lasted for as much as an hour. Various officials of the police department and other traffic experts had given the matter their attention without visible improvement. Capt. Ahearn devised the following plan: After depositing their human freight the various automobiles are parked between Eighth and Ninth Avenues in order according to the houses to which their owners have gone. The various theatres empty on schedule with from four to ten minutes wait between shows, starting with the Klaw, then the Bijou and so on down the line. Autos for the first show on the list are moved up and no others allowed in the street until those of the show preceding it are out. This has practically done away with traffic snarls and has cut the discharging time in half.

## "TAKING CHANCES" POSTPONED

"Taking Chances," the musical comedy by H. I. Phillips, the newspaper columnist, and Harold Orlob, has been indefinitely postponed. A cast had been assembled, but never got as far as rehearsals. The inability to secure a local theatre in a desirable location is given as the reason for its postponement. According to reports, the piece had planned to open cold, foregoing the usual out-of-town preliminary showing.

"Taking Chances" was to be financed by individual subscription. The stock was sold at a dinner given recently at the Park Casino. One story going the rounds has it that many of the subscribers had suffered a change of heart and welched on their pledges.

## ACT TO BE MADE INTO SHOW

Another vaudeville tabloid is to be elongated into a full grown musical comedy. It is "Little Miss America," which has been seen in local vaudeville last season and which has recently been showing out of town. The new edition will be made by Albert Woods, with lyrics by Frank Williams and music by George Kraus. Maurice Abbe, formerly connected with Beaux Arts Productions, will make the production.

## "SUN SHOWERS" OPENS XMAS DAY

"Sun Showers," a new musical show in which Harry Delf is to be featured, is now rehearsing and will open in Stamford, Conn., on Christmas Day.

In the cast are Kathlene Martyn, Roland Guines, Ben Ryan, Harriette Lee, Nellie Graham Dent, Bert Down and others.

## GRAND OPERA BY RADIO

Grand opera by radio will soon become a fact if the plans of the Radio Corporation of America are carried into effect. WJZ, the Newark broadcasting station, will have another sending station on top of Aeolian Hall and it is planned to make this the most powerful broadcasting station in the country so that it will be possible for even the weakest of home-made sets to pick up the concerts over a wide area. Negotiations are under way whereby WJZ will be allowed to run a wire from the Metropolitan Opera House.

Other radio concerns besides the Radio Corporation of America are after the Metropolitan but as yet no definite plan has been submitted. The management of the opera, it is said, will be governed in their attitude by the realism with which the radio companies can reproduce the voices and mannerisms of the artists, and both artists and management must be satisfied before any action can be taken. The plan is feasible, as some time ago a receiving device was installed in the director's box and wired up to the executive offices where listeners-in had no trouble in differentiating the various performers with but scant diminution of their effectiveness.

On top of the Aeolian Building two towers each 100 feet in height are being erected, one to the north and one to the south of the building. Two programs will be broadcasted simultaneously, making use of different wave lengths, in order to give those who are receiving a chance to pick out what they want. It is possible that from one room a jazz band will be sending out syncopated strains while from another the best in concert music will emanate.

The entire sixth floor of the Aeolian Building was taken over about a month ago by the Radio Corporation of America under a long-term lease and here the studios and executive offices will be installed. The General Electric Company is installing the equipment, and it is believed that the station will begin functioning shortly after January 1.

H. B. Schaad, who is secretary of the Aeolian Company and manager of Aeolian Hall, said that despite the fact that the Radio Corporation of America had leased the space there was no guarantee that they would reproduce the concerts in the Hall, as the corporation would have to obtain the consent of the managements of the various artists leasing the hall. He said in part:

"We could not assure the Radio Corporation of America that the artists appearing in Aeolian Hall would permit the Radio Corporation of America to broadcast their programs," said Mr. Schaad, "because Aeolian Hall passes from our control into that of the management of the artists who appear there. Any proposal of the Radio Corporation to broadcast concerts would have to be submitted to the management of the individual artists."

"Of course, there are some who would object to having their concerts broadcast, just as they formerly refused to consider phonographic reproductions. I believe that some artists would be opposed to radio broadcasting on the ground that the public would become too familiar with and probably tired of them."

"I think that the contrary view is the one that will prevail, however, because it is the phonographs that have popularized some of the greatest singers and musicians. When the public once hears them through a mechanical medium it develops the desire to hear the artist in person. That's why I believe that the radio is destined, more than anything else, to lead to the advancement of opera and music."

## DOAN BORUP IN HOSPITAL

Doan Borup, stock actor, appearing with the Union Square Players, Pittsfield, Mass., was operated upon last week for appendicitis. Although the operation was successful, the actor has not passed the danger period. Physicians say that if he does recover he will not be able to resume his work for a month after being discharged from the hospital.

James Burtis, formerly of "The Demi-Virgin" company is filling the vacancy with the Union Square Players.

## LETTER LIST

LADIES	McMann, Mrs.	Dutton, Charles
Allen, Rose	Geo.	W.
Avery, Gertrude	McNally, Betty	Gordon, J. J.
Ayers, Trilix	Miller, Bessie E.	Grandville, Eddie
Bailey, Mrs. E.	Morgan, R.	Havel, Arthur &
Belle, Annabel	Niner, Juliett	Morton
Bennet, Mrs.	Palmer, Betty	Healy, John
Bennett, Lois	Perrot, Flo	Hendrix, B.
Bonsant, Josephine	Pryor, Louise A.	Jacobs, J. M.
Brown, Kathleen	Ramsdell	Jones, Gatty
Brown, Frances	Gertrude	Kelton, Aryan
Brown, Maxine	Randall, Bob	Kliver, Otto
Burke, Grace	Randolph, Fannie	Kohler, T.
Cooper, Estelle	Richardson, Anna	Lala, Eugene
Costello, Elsie	Regan, Gladys	La Mont, Larry
Dale, Frances	Robis, Josie	La Pearl, J. H.
Dean, Dottie	Roy, Helen	Laurent, Henri
Earl, Julia	Salmon, Ida	Leonard, S.
Fayette, Millie	Veeder, Fanny	Leon, Geo.
Fleider, Mrs.	Williams	Markwood
Gardner, Dixie	Beatrice	Mickey
Gardner, Irene	Williams, Mrs.	McDonald, Mack
Garin, Jeanie	E. E.	Metcalfe, Gene
Garratt, Naomi	Woods, Bertie	Murray, Jan. E.
Gordon, Bee	Adams, Capt.	Myers, Chester
Gordon, Betty	Charles F.	O'Neil, Frank
Hall, Ruth	Alberta, Nat.	Pandor, Billy
Harrison, Lucille	Allaria, V.	Perry, George
Havenly, Miss	Arbuckle, R. C.	Post, Walter
Jenkins, Chic	Bayne, Forrest &	Quilian, Buster
Kasles, Dorothy	Co.	& Pale
La Von, Lillian	Belasco, Al.	Robertson, Guy
Law, Bernice	Body, Paul	Santry, Harry
Lee, Mrs. Lowy	Celast & Co.	Shargel, Jack
Lefkowitz, Ray	Coghlan, G.	Sheldon, Grover C.
Mack, Helen A.	Connelly, L. L.	Sorrow, G. F.
Maher, Gerie	Cooper, Haglow	Stanley, Fred
Mahoney, Katherine	Cuyler, Howard	Sunderland, Walter K.
McCoy, Dora	Davis, Wm.	Walker, Buddy
	Delley, Harold A.	Weber, Russell B.
		Wilson, Bert

## FISHER IN HEROIC ACT

Robert Fisher, a member of the cast of "Orange Blossoms," made a heroic but unsuccessful attempt to save from drowning a man who jumped into the Hudson River last week from a West Shore ferryboat en route from New York to Weehawken. The man who jumped is said to have been intoxicated and during a dispute with some other passengers he was dared to jump into the river. He took off his coat and leaped, with Fisher going overboard right after him. The man did not rise after his leap and Fisher was pulled from the water by members of the crew who came to the rescue with a lifeboat. Fisher this week succeeds Pat Somerset in one of the leading roles when the play goes on tour.

## SIGHTS' COMEDIANS RE-OPEN

**DECATUR, Ill., Dec. 11.**—The Sights' Comedians have re-opened their tour after a two weeks' rest period since the close of their tent season, and left for engagements through Iowa with a bigger show than ever.

They have a seven-piece band under the leadership of Ben Wilkes, six of whom also do specialties. The personnel of the band follows: Charlotte Wilkes, parts, specialties and slide trombone; Vera Stenger, parts, specialties and baritone in band; Louie Stenger, specialties and bass drum; Ben Wilkes, parts, specialties and cornet; J. W. Sights, manager, specialties and tuba, and Chas. La Dona, parts and specialties.

## LAUBE GETS "Y" ORCHESTRAS

Joseph L. Laube, of Gary, Indiana, director of the Paramount Orchestras of that section, has taken over the Indiana University "Y" Orchestra of 40 pieces and the Baptist Church Orchestra of Bloomington, Indiana. He is now rehearsing the university "Y" orchestra for a wireless concert in Indianapolis and for a concert tour of the surrounding cities in connection with programs presented by the university Y. M. C. A.

## ACTORS' FUND BENEFIT ON JAN. 19

The forty-first annual benefit for the Actors' Fund of America is scheduled locally for Friday afternoon, January 19, under the direction of the president, Daniel Frohman. A meeting of the various stage managers representing the Producing Managers' of New York is to take place Friday afternoon in Mr. Frohman's office in the Lyceum Theatre to arrange the preliminaries. As usual the bill will be composed of new plays, musical and dramatic, and special features.



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General ManagerF. F. PROCTOR  
Vice-President**B. F. Keith**  
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1710—W. Z. Moll—Lyrics.  
1711—John P. Fenderville—Act.  
1712—Fred and Marjorie Dale—Opening.  
1713—H. A. Yerkes—Material.1714—Theodore A. Wilda—Monologues.  
1715—Chas. Brava—Title.  
1716—Harry Fuller—Act.  
1717—Murray & Al Howard—Material.  
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